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TREATISE ON SINGING.

BY

HOLLAND HARLAND



A

TREATISE ON SINGING;

IN WHICH THE RULES OF SOL-FA NOTATION,
OR LEARNING TO SING BY NOTES, ARE
EXHIBITED AND EXPLAINED BY

EXAMPLES

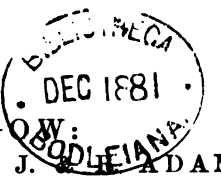
ADAPTED TO MAKE THE

SINGING BY NOTES CLEAR AND EASY.

WRITTEN SPECIALLY FOR SCHOOLS.

BY

HOLLAND HARLAND.



GLASGOW:
TO BE HAD AT R. J. ADAMS,
81 AND 83 BUCHANAN STREET;
WILLIAM LOVE, 226 ARGYLE STREET.
1881.

174. g. 79.

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PREFACE.

MUSIC has ever been an ingenious and delightful study. That it is an innocent amusement is doubtless. Yet there are some people who censure the sweet sounds of Music. The immortal Shakespeare has said, that "hearing is one of the inferior senses, very little worth cultivating, and perhaps not known or admired in another state of existence." In this theory I cannot believe, since an inspired writer asserts, that "Eye hath not seen, nor ear heard, neither hath it entered into the heart of man to conceive the joys and happiness of heaven." Then, as we cannot know what will be our chief happiness in the next world, let us not neglect or slight the sweet sounds of harmony in this.

I have often reflected with pleasure at having heard Handel's "*Messiah*" performed under the regularity and exactness of Sir Michael Costa's baton, whose power seemed to concentrate ten thousand performers into one soul singing its great Creator's praise in hallelujahs.

It is my firm conviction that hymns and songs sung in praise of worthy men and heroes will impress the minds of youth, and make a deeper impression expressed by pleasing sounds.

Let us always cultivate a distaste for immoral songs; never allow them to pollute our ears, for they stain the soul, and may bring upon us our own destruction.

In this work, which is intended for school children, it is my intention, at the commencement, to avoid all intricate rules.

Children cannot be easily reasoned with about whole tones major and minor, or semitones major and minor, the different clefs, &c. Therefore I shall only use those technical terms which are absolutely necessary.

I shall make no observation as to voice culture; verbal instruction in that art I consider of little or no value. But as this work is intended for children learning to sing at school, I will point out two Rules which should never be omitted.

RULE No. 1.—Never pitch the Key-note (or Do) too high. By attending to this important Rule all unnecessary screaming will be avoided, which impairs the voice.

RULE No. 2.—Insist upon singing soft; the result of which will give a steady and mellow tone, a good intonation, and an easy delivery.

I have divided the work into three Parts; and would recommend that the pupil should know the first Part well before commencing the second, and have a thorough knowledge of the second before commencing the third. In order that this may be fully carried out, I shall publish each Part separately.

My intention is to try and facilitate the practical study of reading Music by note. Should I succeed, it will be a source of pleasure to,

Your humble Servant,

HOLLAND HARLAND.

A TREATISE ON SINGING.

PART FIRST.

As I mean to treat chiefly of Sounds and Intervals in Part First, I shall commence with the Bar Syllables of Do, Re, Mi, Fa, Sol, La, Si, do, which a good ear will soon sing in tune; after which the teacher must impress on the child's mind that each syllable has its own respective sound, and explain by example.

EXAMPLE.

Gam - - - - - - - - - - ut.
Key of C.—Do Re Mi Fa Sol La Si do

The following Scale is only an example, to give the sounds above and below the Gamut, until the Staves, Notes, and Leger Lines are introduced.

EXAMPLE.

Below.	Gam - - - - - - - ut.	Above.
S L S	Do Re Mi Fa Sol La Si do	re mi fa sol

From Do to do (or ut) there are eight tones, termed an octave. The do in small letters represents the eighth tone, and octave. From do (or ut) to sol, marked in small letters, thus—do (ut.) | re mi fa sol—are meant to convey the sounds that ascend above the octave. The Capital letters marked thus—S L S | Do . . . do (Gam - - - - ut.) | are meant to convey the sounds that descend below

the Gamut. I shall confine myself to the above Scale all through the following exercises.

In the first examples I shall only introduce the following technics,—namely, a Pause, 𝄐; a Crotchet Rest, 𝄽; and Quaver Rest, 𝄾. The figures above the syllables are for the teacher to count while the scholars are singing.

First Exercise in Major Key.

Sing each syllable in equal time, giving the like portion of time to the Crotchet Rest.

Key of C.	1	2	3	4	1	2	3	4
Ascending—	Do	Do	Re	Re	Mi	Mi	Fa	𝄽
	1	2	3	4	1	2	3	4
	Sol	Sol	La	La	Si	Si	do	𝄽
	1	2	3	4	1	2	3	4
Descending—	do	do	Si	Si	La	La	Sol	𝄽
	1	2	3	4	1	2	3	4
	Fa	Fa	Mi	Mi	Re	Re	Do	𝄽

Second Exercise in Major Key.

Key of C.	1	2	3	4	1	2	3	4
Ascending—	Do	Do	Do	Do	Re	Re	Re	𝄽
	1	2	3	4	1	2	3	4
	Mi	Mi	Mi	Mi	Fa	Fa	Fa	𝄽
	1	2	3	4	1	2	3	4
Ascending—	Sol	Sol	Sol	Sol	La	La	La	𝄽
	1	2	3	4	1	2	3	4
	Si	Si	Si	Si	do	do	do	𝄽

Key of C.	1	2	3	4	1	2	3	4
Descending—	do	do	do	do	Si	Si	Si	𝄽
	1	2	3	4	1	2	3	4
	La	La	La	La	Sol	Sol	Sol	𝄽
	1	2	3	4	1	2	3	4
Descending—	Fa	Fa	Fa	Fa	Mi	Mi	Mi	𝄽
	1	2	3	4	1	2	3	4
	Re	Re	Re	Re	Do	Do	Do	𝄽

Third Exercise in Major Key.

Key of C.	1	2	3	1	2	3	1	2	3
Ascending—	Do	Re	Mi	Do	Re	Mi	Fa	𝄽	𝄽
	1	2	3	1	2	3	1	2	3
	Re	Mi	Fa	Re	Mi	Fa	Sol	𝄽	𝄽
	1	2	3	1	2	3	1	2	3
Ascending—	Mi	Fa	Sol	Mi	Fa	Sol	La	𝄽	𝄽
	1	2	3	1	2	3	1	2	3
	La	Si	do	re	do	Si	do	𝄽	𝄽
	1	2	3	1	2	3	1	2	3
Descending—	re	do	Si	re	do	Si	La	𝄽	𝄽
	1	2	3	1	2	3	1	2	3
	do	Si	La	do	Si	La	Sol	𝄽	𝄽
	1	2	3	1	2	3	1	2	3
Descending—	Si	La	Sol	Si	La	Sol	Fa	𝄽	𝄽
	1	2	3	1	2	3	1	2	3
	Sol	Fa	Mi	Fa	Mi	Re	Do	𝄽	𝄽

Fourth Exercise in Major Key.

Key of C.	1	2	3	4	1	2	3	4
Ascending—	Do	Re	Mi	Fa	Do	Re	Mi	
	1	2	3	3	1	2	3	4
	Re	Mi	Fa	Sol	Re	Mi	Fa	
	1	2	3	4	1	2	3	4
Ascending—	Mi	Fa	Sol	La	Mi	Fa	Sol	
	1	2	3	4	1	2	3	4
	Fa	Sol	La	Si	Fa	Sol	La	
	1	2	3	4	1	2	3	4
Ascending—	Sol	La	Si	do	Sol	La	Si	
	1	2	3	4	1	2	3	4
	La	Si	do	re	La	Si	do	
	1	2	3	4	1	2	3	4
Descending—	do	Si	La	Sol	do	Si	La	
	1	2	3	4	1	2	3	4
	Si	La	Sol	Fa	Si	La	Sol	
	1	2	3	4	1	2	3	4
Descending—	La	Sol	Fa	Mi	La	Sol	Fa	
	1	2	3	4	1	2	3	4
	Sol	Fa	Mi	Re	Sol	Fa	Me	
	1	2	3	4	1	2	3	4
Descending—	Fa	Mi	Re	Do	Fa	Mi	Re	
	1	2	3	4	1	2	3	4
	Mi	Re	Do	Sol	Mi	Re	Do	

Fifth Exercise in Major Key.

Key of C.	1	2	3	4			
Ascending —Do		Re	Mi	Fa	Sol	Do	Sol
	1	2	3	4			
	Re	Mi	Fa	Sol	La	Re	La
	1	2	3	4			
Ascending— Mi		Fa	Sol	La	Si	Mi	Si
	1	2	3	4			
	Fa	Sol	La	Si	do	Fa	do
	1	2	3	4			
Descending—do		Si	La	Sol	Fa	do	Fa
	1	2	3	4			
	Si	La	Sol	Fa	Mi	Si	Mi
	1	2	3	4			
Descending—La		Sol	Fa	Mi	Re	La	Re
	1	2	3	4			
	Sol	Fa	Mi	Re	Do	Sol	Do

Sixth Exercise in Major Key.

	1	2	3	4	1	2	3	4	
Ascending—	Do	Re	Mi	Fa	Sol	La	Si	do	re
	1	2	3	4	1	2	3	4	
	Re	Mi	Fa	Sol	La	Si	do	re	mi
	1	2	3	4	1	2	3	4	
Descending—	re	do	Si	La	Sol	Fa	Mi	Re	Do

1	2	3	4	1	2	3	4	1	2	3	4	
Re	Do	Si	La	Sol	Fa	Mi	Re	Do	Do	Do		

Seventh Exercise in Major Key.

Key of C. 1 2 3 1 2 3
Ascending— Do Mi Sol La Fa La

1 2 3 1 2 3 𝄐
Sol Mi Sol Si La Sol do

1 2 3 1 2 3
Descending—do Sol Mi Si La Sol

1 2 3 1 2 3 𝄐
Fa Re Fa Sol Mi Re Do

Eighth Exercise in Major Key.

1 2 3 1 2 3 1 2 3 𝄐
Ascending— Do Mi Sol Do Fa La Do Mi Sol do

1 2 3 1 2 3 1 2 3 𝄐
Descending—do Sol Mi do La Fa do Sol Mi Do

Ninth Exercise in Major Key.

Key of C. 1 2 3 1 2 3 1 2 3 𝄐
Ascending— Do Mi Sol Do Mi Sol Do Mi Sol Do

1 2 3 1 2 3 1 2 3 𝄐
Ascending— Do Fa La Do Fa La Do Fa La Sol

1 2 3 1 2 3 1 2 3 𝄐
Descending—do La Fa do La Fa do La Fa Si

1 2 3 1 2 3 1 2 3 𝄐
Descending—do Sol Mi do Sol Mi do Sol Mi Do

Tenth Exercise in Major Key.

Key of C.	1	2	3	1	2	3	1	2	3	1	2	3
Ascending—	Do	Mi	Do	Re	Fa	Re	Mi	Sol	Mi	Fa	La	Fa
	1	2	3	1	2	3	1	2	3	1	2	3
Ascending—	Sol	Si	Sol	La	do	La	Si	re	Si	do	𝄾	𝄾
	1	2	3	1	2	3	1	2	3	1	2	3
Descending—	mi	do	mi	re	Si	re	do	La	do	Si	Sol	Si
	1	2	3	1	2	3	1	2	3	𝄐		
Descending—	La	Fa	La	Sol	Mi	Sol	Fa	Re	Sol	Do	𝄾	𝄾

Eleventh Exercise in Major Key.

Key of C.	1	2	3	4	1	2	3	4	
Ascending—	Do	Re	Mi	Fa	Re	Mi	Fa	Sol	
	1	2	3	4	1	2	3	4	𝄐
	Mi	Fa	Sol	La	Fa	Sol	La	Si	do
	1	2	3	4	1	2	3	4	
Descending—	do	Si	La	Sol	Si	La	Sol	Fa	
	1	2	3	4	1	2	3	4	𝄐
	La	Sol	Fa	Mi	Sol	Fa	Mi	Re	Do
	1	2	3	4	1	2	3	4	
Ascending—	Do	Mi	Sol	𝄾	Do	Fa	La	𝄾	
	1	2	3	4	1	2	3	4	𝄐
Descending—	do	re	mi	re	do	Sol	Mi	Re	Do

Twelfth Exercise in Major Key.

Key of C.	1	2	3	4	5	6	1	2	3	4	5	6
Ascending—	Do	Re	Mi	Fa	Mi	Re	Mi	Fa	Sol	La	Sol	Fa

	1	2	3	4	5	6	1	2	3	4	5	6
Ascending—	Sol	La	Si	do	Si	La	Si	do	re	mi	re	do

	1	2	3	4	5	6	1	2	3	4	5	6
Descending—	mi	re	do	re	do	Si	do	Si	La	Si	La	Sol

	1	2	3	4	5	6	1	2	3	4	5	6
Descending—	La	Sol	Fa	Sol	Fa	Mi	Fa	Mi	Re	Mi	Re	Do

When the children can sing the twelve foregoing Exercises in tune, they may proceed.

THE MINOR KEY.

As I am treating chiefly of sounds, I shall give no explanation at this stage between Major and Minor Keys. A child with a good ear will soon distinguish the difference between the two keys, and that will be a great point gained. For the present I will only give a Minor Scale of six notes. The different minor modes I will treat of afterwards.

The Minor Scale of Six Notes.

	1	2	3	4	5	6	5	4	3	2	1	
Key of A.	La	Si	Do	Re	Mi	Fa	Mi	Re	Do	Si	La	

First Exercise in Minor Key.

Key of A.	1	2	1	2	1	2	1	2	1	2	1	2
Ascending—	La	La	Si	Si	do	do	re	re	mi	mi	fa	fa
	1	2	1	2	1	2	1	2	1	2		
Descending—	mi	mi	re	re	do	do	Si	Si	La	𝄽		

Second Exercise in Minor Key.

Key of A.	1	2	3	4	1	2	3	4
	Mi	La	La	Si	do	Si	do	re
	1	2	3	4	1	2	3	4
	mi	re	do	Si	La	𝄽	𝄽	𝄽
	1	2	3	4	1	2	3	4
	mi	do	re	Si	do	re	mi	re
	1	2	3	4	1	2	3	4
	do	Si	do	Si	La	𝄽	𝄽	𝄽

Third Exercise in Minor Key.

Key of A.	1	2	3	4	1	2	3	4
	La	mi	re	do	do	Si	Si	La
	1	2	3	4	1	2	3	4
	Si	do	re	do	Si	𝄽	𝄽	𝄽
	1	2	3	4	1	2	3	4
	La	Mi	Fa	Mi	Re	Mi	Fa	Mi
	1	2	3	4	1	2	3	4
	Mi	La	do	Si	La	𝄽	𝄽	𝄽

Fourth Exercise in Minor Key.

Key of A.	1	2	3	4	1	2	3	4
	Mi	La	Si	La	do	Si	La	do
	1	2	3	4	1	2	3	4
	re	re	Si	Si	do	𝄽	𝄽	𝄽
	1	2	3	4	1	2	3	4
	mi	mi	fa	fa	mi	mi	re	re
	1	2	3	4	1	2	3	4
	do	do	Si	Si	La	𝄽	𝄽	𝄽

Fifth Exercise in Minor Key.

Key of A.	1	2	3	4	1	2	3	4
	Mi	La	La	Sol	Mi	do	do	Si
	1	2	3	4	1	2	3	4
	La	fa	mi	re	do	do	Si	𝄽
	1	2	3	4	1	2	3	4
	Mi	La	La	Sol	Mi	re	re	do
	1	2	3	4	1	2	3	4
	do	re	mi	re	do	Si	La	𝄽

Sixth Exercise in Minor Key.

Key of A.	1	2	3	1	2	3	1	2	3
	La	Si	do	do	re	mi	fa	mi	re
	1	2	3	1	2	3			
	do	Si	La	Sol	Fa	Mi			

1	2	3	1	2	3	1	2	3	1	2	3
Fa	Mi	Re	Mi	Re	Do	Sol	𝄾	Sol	mi	re	do

1	2	3	1	2	3	1	2	3
re	do	Si	do	Si	La	Sol	Fa	Mi

1		2		3		1		2		3
Mi		La		Si		La		𝄾		𝄾

The teacher should be able to beat strict time, giving one beat (or pulse) to each figure. The down beat on the figure 1, to the left on 2, cross to the right on 3, and up on 4. When there are only three figures, beat 1 and 2 as above, and the up beat on 3. When there are six figures, the down beat on 1; give two in succession to the left on 2 and 3; give two in succession to the right on 4 and 5, and up beat on 6. This will lay the foundation of time before the signatures are introduced.

EXAMPLE OF SINGING THREE SYLLABLES TO ONE BEAT.—*Key of D Major.*

Three-eight Time.	1	-	-	1	-	-	1	-	-	1	-	-	1	- -
	Do	Mi	Sol	La	Si	do	Si	La	Sol	Fa	Mi	Re	Do	- -
Six-eight Time.	1	-	-	2	-	-	1	-	-	2	-	-		
	Do	Re	Mi	Fa	Mi	Re	Mi	Sol	Fa	Mi	Re	Do		
Nine-eight Time.	1	-	-	2	-	-	3	-	-					
	Do	Mi	Sol	Do	Fa	La	Do	Mi	Sol					
Nine-eight Time.	1	-	-	2	-	-	3	-	-					
	Do	Re	Mi	Fa	Sol	Fa	Mi	Re	Do					
Twelve-eight Time.	1	-	-	2	-	-	3	-	-	4	-	-		
	Do	Mi	Sol	Do	Mi	Sol	Do	Fa	La	Do	Fa	La		
Twelve-eight Time.	1	-	-	2	-	-	3	-	-	4	-	-		
	Sol	Fa	Mi	Fa	Mi	Re	Mi	Fa	Mi	Mi	Re	Do		

Example of Singing One Syllable to Two Beats.

Double Common Time.	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
	Do		Re		Mi		Sol		Fa		Mi		Re		Do	

Give two down beats in succession on $\overset{1}{\text{Do}}\,\overset{2}{}$; two to the left in succession on $\overset{3}{\text{Re}}\,\overset{4}{}$; two to the right in succession on $\overset{5}{\text{Mi}}\,\overset{6}{}$; and two up beats on $\overset{7}{\text{Sol}}\,\overset{8}{}$; commencing again with two down beats on $\overset{1}{\text{Fa}}\,\overset{2}{}$; on $\overset{3}{\text{Mi}}\,\overset{4}{}$; on $\overset{5}{\text{Re}}\,\overset{6}{}$; on $\overset{7}{\text{Do}}\,\overset{8}{}$.

The Intervals in the Major Diatonic Scale.

From Do to Re is an Interval of one whole tone, called a Second.

From Do to Mi is an Interval of two whole tones, called a Third.

From Do to Fa is an Interval of three tones and a-half, called the Flat Fourth.

From Do to Sol is an Interval of the Fifth, and Dominant of Key-note.

From Do to La is an Interval of the Sixth, and Relative Minor to Key-note.

From Do to Si is an Interval of the Seventh, and called the Sharp Seventh.

From Do to do is an Interval of Eight Notes, and called an Octave.

Example.—Ascending and Descending.

						Octave								
2nd	3rd	4th	5th	6th	7th	8th	7th	6th	5th	4th	3rd	2nd		
Do	Re	Mi	Fa	Sol	La	Si	do	Si	La	Sol	Fa	Mi	Re	Do
Tonic	-	-	-	-		ut		-	-	-	-			Tonic

First Exercise.

Tonic	3rd	5th	Tonic	4th	6th	Tonic	2nd	7th	ut
Do	Mi	Sol	Do	Fa	La	Do	Re	Si	do
ut	5th	3rd	ut	6th	4th	ut	7th	2nd	Tonic
do	Sol	Mi	do	La	Fa	do	Si	Re	Do

Second Exercise.

Tonic	4th	3rd	Tonic	6th	5th	Tonic	3rd	5th	ut
Do	Fa	Mi	Do	La	Sol	Do	Mi	Sol	do
ut	7th	5th	6th	5th	7th	ut	5th	3rd	Tonic
do	Si	Sol	La	Sol	Si	do	Sol	Mi	Do

There are nine acknowledged Minor Modes, of which, for the present, I shall not treat; but it is necessary to say something at this stage, as Minor modulations will require to be made before I can treat the subject fully. As yet I will confine myself to the six notes of the Minor Scale.

The Minor Diatonic Scale of Six Notes.

Key of A.

From La to Si is an Interval of one whole tone, and termed the Second.

From La to do is an Interval of one tone and a-half, termed the Minor Third.

From La to Re is an Interval of the Perfect Fourth.

From La to Mi is an Interval of the Perfect Fifth.

From La to Fa is an Interval of the Sixth, termed the Flat Sixth.

EXERCISE.

Tonic 3rd 2nd Tonic Flat 6th Perfect 5th
La do Si La fa fa mi

Tonic 2nd 3rd 3rd 3rd 4th 5th 4th 3rd
La La La Si do do do re mi re do

2nd Tonic Flat 7th — — Tonic 7th 5th Tonic
Si La Sol Sol Sol La Sol Mi La

Tonic 2nd 3rd 4th 5th 6th 5th 4th 3rd 3rd 2nd Tonic
La Si do re mi fa mi re do do Si La

I consider by this time the children should well understand the natural succession of the eight tones in the major diatonic scale. I shall now introduce Semitones. But Sol-fa notation cannot, with satisfaction, contend with semitones. To alter each syllable for every sharp as well as flat, would be nothing less than a stumbling block to young minds. I shall only sharpen the Fa and Sol, and flatten the Si; these are in the natural order of every Major Key. When the Fa is raised a semitone it is called Fi; when the Si is lowered a semitone it is called Sa; when the Sol is raised a semitone I have named it Chi. Their effect I will explain more fully in the second part of this work.

In using the Fi I shall place a sharp before it, thus:—♯Fi; when the Fa is resumed, I will place a natural before it, thus:—♮Fa.

EXAMPLE.

Do Re Mi Fa Sol ♯Fi Sol ♮Fa Mi Re Do

In using the Sa I shall place a flat before it, thus:—♭Sa; when the Si is resumed, I will place a natural before it, thus:—♮Si.

EXAMPLE.

ut ut
do ♭Sa La Sol Fa Mi Fa Sol La ♮Si do

When the Fi is used, the Sol becomes the Tonic or Key-note. When the Sa is used, the Fa becomes the Tonic or Key-note. When the Fa and Si are resumed, the Do becomes the Tonic again. When Chi is used, it indicates a change from the original key into its Relative Minor.

EXAMPLE.

RELATIVE MINOR. ORIGINAL KEY RESUMED.

ut
Do do Si La La ♯Chi La ♮Sol Fa Mi Re Do

The following divisions are termed Bars:—

EXAMPLE.

| 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 ‖
1ST BAR. 2ND BAR. 3RD BAR. A DOUBLE BAR.

The following are termed Signatures:—

Treble or G Clef,  The Bass or F Clef, 

Common Time,  Three-four Time, 

Six-eight Time, 

I shall only use the above Signatures until the Notes are introduced.

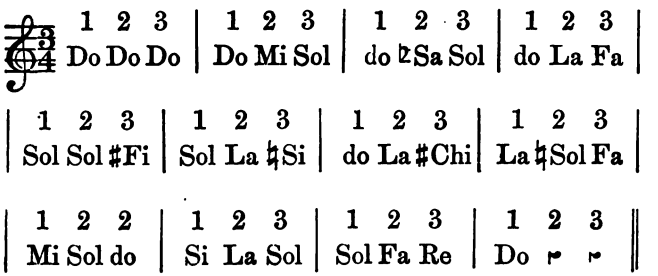
An Exercise using the Signatures and Bars, in the Major Key.

Key of C. First Example.



It will be observed that the Natural is only used when the Fa, Si, and Sol are to be brought back to their original tone.

Second Example, using the Signatures.



Third Example, using the Signatures.



Fourth Example, using the Signatures.



1	2	3	4	5	6	1	2	3	4	5	6
do	do	do	Do	Do	Do	Re	Re	Re	Mi	Fa	Sol

1	2	3	4	5	6	1	2	3	4	5	6
Sol	♯Fi	Sol	La	Sol	♯Fi	Sol	La	♯Fi	Sol	♮Fa	Re

1	2	3	4	5	6	1	2	3	4	5	6
Do	Do	Do	Re	Re	Re	Mi	Re	Do	Re	Mi	Fa

1	2	3	4	5	6	1	2	3	4	5	6
Sol	La	Sol	Sol	Fa	Mi	Re	Mi	Re	Do	𝄾	𝄾

FIFTH EXAMPLE, USING THE SIGNATURES.

1	2	3	4	5	6	1	2	3	4	5	6
Do	Do	Do	Do	Re	Mi	Do	Re	Mi	Mi	Re	Do

1	2	3	4	5	6	1	2	3	4	5	6
Re	Re	Re	Re	Mi	Fa	Fa	Mi	Re	Re	Mi	Fa

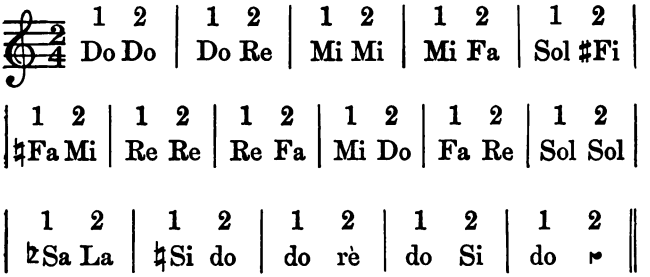
1	2	3	4	5	6	1	2	3	4	5	6
Sol	La	♯Fi	Sol	La	Si	do	♭Sa	La	Sol	La	♮Si

1	2	3	4	5	6	1	2	3	4	5	6
do	re	do	do	♮Si	♭Sa	La	Sol	♮Fa	Mi	La	♯Chi

1	2	3	4	5	6	1	2	3	4	5	6
La	♮Sol	Fa	Mi	Fa	Sol	Sol	♯Fi	♮Fa	Mi	Re	Do

1	2	3	4	5	6	1	2	3	4	5	6
do	Si	La	Sol	Fa	Mi	Mi	Mi	Re	Do	𝄾	𝄾

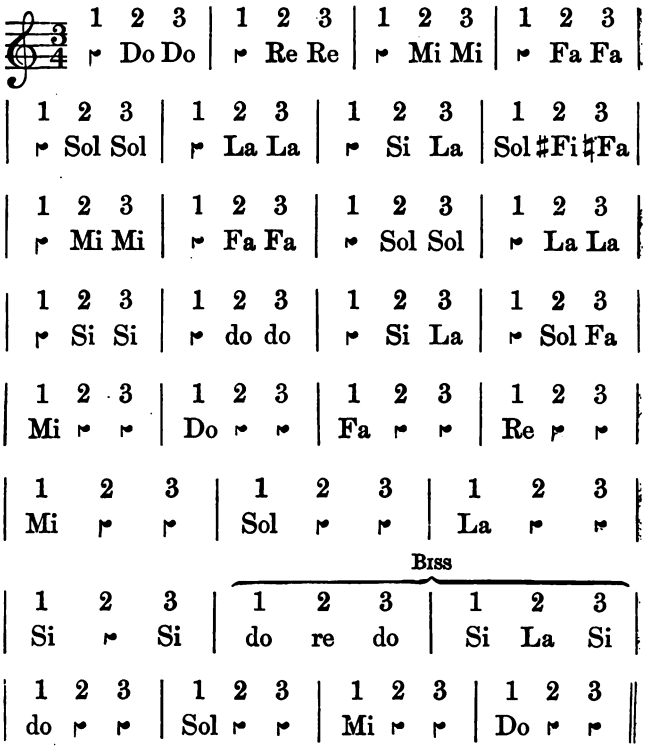
Sixth Example, using the Signatures.



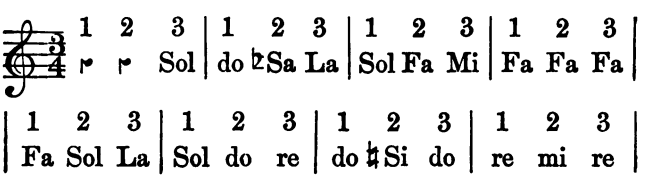
Seventh Exercise, using the Signatures.



Eighth Exercise, using the Signatures.



Ninth Exercise, using the Signatures.



1	2	3	1	2	3	1	2	3	1	2	3
do	𝄽	do	re	do	Si	La	Sol	♯Fi	Sol	Si	La

1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
Sol	♮Fa	Mi	Fa	Sol	La	♭Sa	La	Sol	La	do	♮Si	do	𝄽	𝄽

Tenth Exercise, using the Signatures.

1	2	3	4	1	2	3	4
𝄽	𝄽	𝄽	Sol	do	do	Si	Si

1	2	3	4	1	2	3	4	1	2	3	4
do	do	Sa	Sa	La	Sol	Fa	Mi	Fa	Do	Re	Do

1	2	3	4	1	2	3	4	1	2	3	4
Re	Mi	Fa	Sol	La	♮Si	do	re	do	Si	La	♯Chi

1	2	3	4	1	2	3	4	1	2	3	4
La	♮Sol	♯Fi	♮Fa	Mi	Sol	♭Sa	La	Sol	♮Si	do	♭Sa

1	2	3	4	1	2	3	4	1	2	3	4
La	do	♮Si	re	do	mi	re	do	fa	mi	re	do

1	2	3	4	1	2	3	4	1	2	3	4
re	mi	fa	re	mi	re	do	Si	do	Sol	Do	𝄽

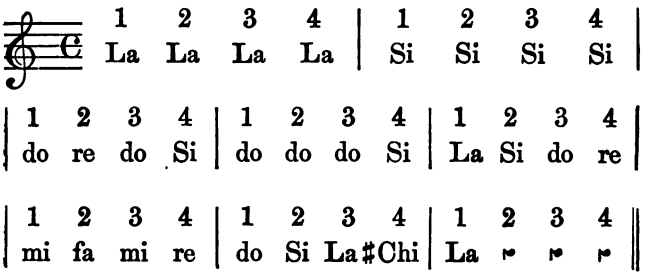
Let the children have a thorough knowledge of the ten examples before proceeding any further. To make progress we must understand what we have studied.

THE MINOR, OR KEY OF LA.

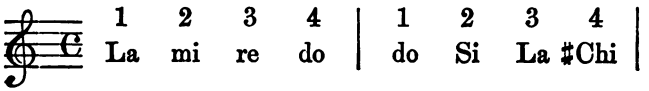
First Example, using the Signatures.



Second Example.



Third Example.



1	2	3	4	1	2	3	4	1	2	3	4
La	do	Si	La	♯Chi	La	Fa	Mi	Re	Fa	Mi	La

1	2	3	4	1	2	3	4	1	2	3	4
La	Si	do	re	mi	re	do	Si	La	♯Chi	La	𝄽

Fourth Example.
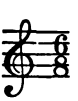


1	2	3	1	2	3	1	2	3
𝄽	𝄽	Mi	La	Si	La	do	Si	La

1	2	3	1	2	3	1	2	3
♯Chi	La	♮Sol	Fa	Mi	Re	Mi	La	♯Chi

1	2	3	1	2	3	1	2	3
La	Si	do	re	do	Si	do	re	mi

1	2	3	1	2	3	1	2	3	1	2	3
La	do	mi	mi	La	mi	re	do	Si	La	𝄽	𝄽

Fifth Example.



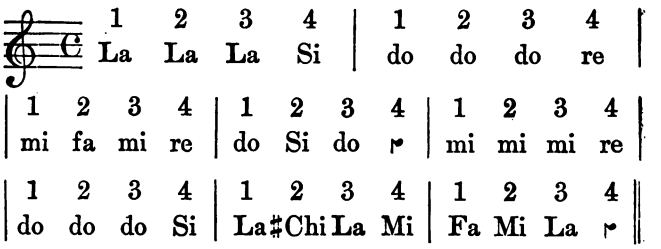
1	2	3	4	5	6	1	2	3	4	5	6
La	Si	La	do	Si	La	Sol	Sol	Fa	Mi	Re	Do

1	2	3	4	5	6	1	2	3	4	5	6
Mi	La	♯Chi	La	Si	do	Si	La	♯Chi	La	𝄾	𝄾

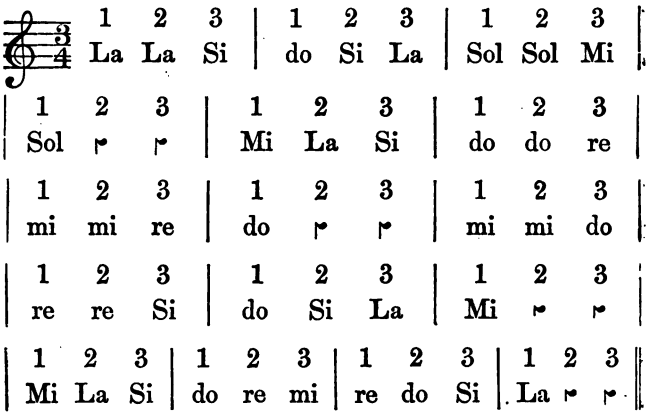
1	2	3	4	5	6	1	2	3	4	5	6
do	do	do	re	do	re	mi	re	do	do	Sol	do

1	2	3	4	5	6	1	2	3	4	5	6
re	do	Si	do	re	mi	re	do	Si	La	𝄾	𝄾

Sixth Example.



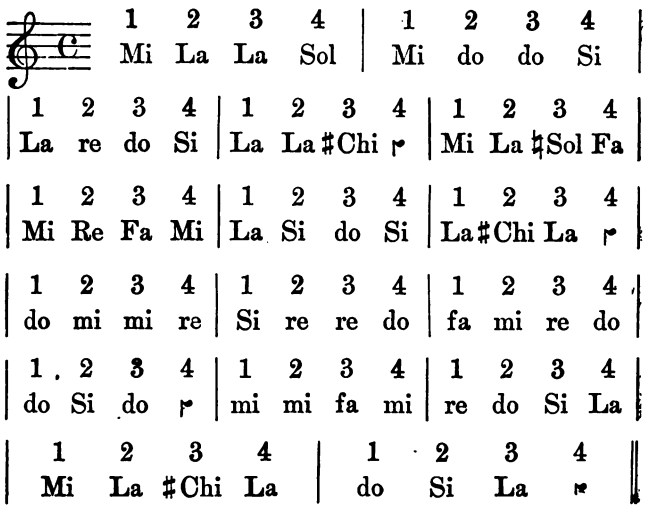
Seventh Example.



Eighth Example.



Key of G Minor. NINTH EXAMPLE.



Key of G Minor. TENTH EXAMPLE.



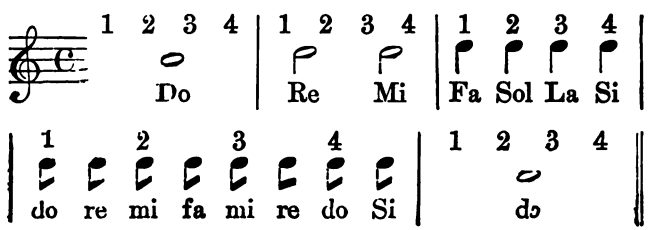
It is now my intention to introduce the Notes, by placing them between the syllables and figures in their simple form.

TABLE OF NOTES.

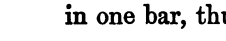
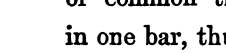
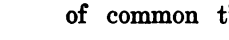
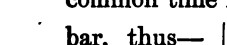
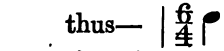
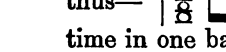
Names.	Notes.	Proportion.	Rests.
A Semibreve—		is equal to four beats, or	
Two Minims—		or	
Four Crotchets—		or	
Eight Quavers—		or	
Sixteen Semiquavers—		or	
Thirty-two Demisemiquavers—			

The children ought not only to get this Table of Notes by heart, but learn to beat the notes in time. I shall put the above table into common time; but at present I shall only use it as far as the quavers.

Key of C. Example.



Let the children have a good idea of the preceding example; it will imprint on the memory an excellent foundation of time.

All the Signatures of the different times are taken from one bar of common time. A minim forms two parts of common time. When three minims are placed in one bar, thus—  it is three-two parts of common time in one bar. A crotchet forms one-fourth of common time. When three crotchets are placed in one bar, thus—  it is three-fourths of common time in one bar. A quaver forms one-eighth of common time. When three quavers are placed in one bar, thus—  it is three-eighths of common time in one bar. Two crotchets placed in one bar, thus—  is two-fourths of common time in one bar. Six crotchets placed in one bar, thus—  is six-fourths of common time in one bar. Six quavers placed in one bar, thus—  is six-eighths of common time in one bar.

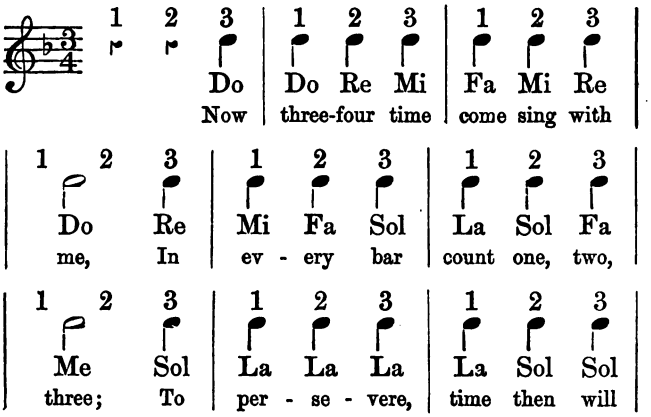
I shall only introduce the above times at present; but will give all the different times when the staves are introduced. Having seen how detrimental an imperfect knowledge of time has been to some good singers, I would suggest to the teacher not to pass over a thing of the highest importance too slightly. A diffidence in time will cause timidity, from which will spring a lack of confidence; and this is rather the master's fault, by neglecting one of the most important rules.
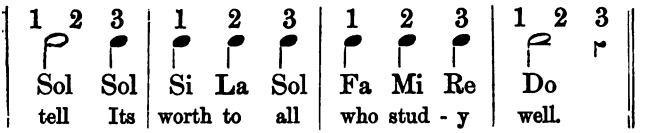
First sing the Sol-fa, until the children know the air, then take the words.

Key of B♭. COMMON TIME.



Key of F. THREE-FOUR TIME.





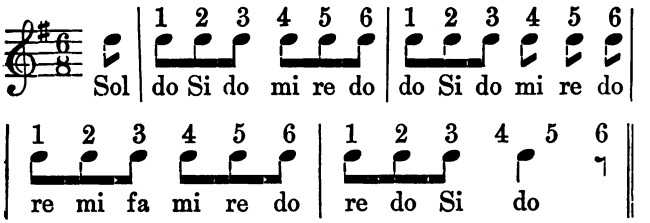
Key of C. THREE-EIGHT TIME.
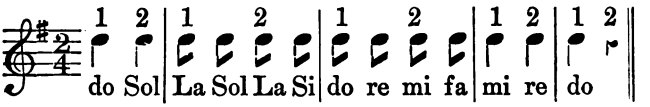


Key of C. THREE-TWO TIME.



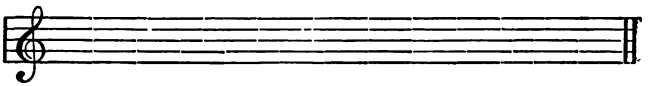
Key of G. SIX-EIGHT TIME.



Key of G. TWO-FOUR TIME.



The Stave, or the Lines and Spaces.



Bars on the Lines.



A Double Bar  is used to divide music into different sections, and serves as a conspicuous mark to refer to.

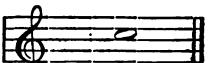
A TREATISE ON SINGING.

PART SECOND.

I PRESUME the children have a knowledge of the different characters in Music,—namely, the Semibreve, Minim, Crotchet, Quaver, &c. I shall now introduce the Notes, with their alphabetical names and situations on and in the Stave Lines. The Flats (♭) or Sharps (♯) placed immediately after the Clef determine the alphabetical name to the Key-note, (or Tonic.) The Do is fixed on each Key-note, and represents the Tonic in all Major Keys. Hence there is only one Major Key; all others are artificial.

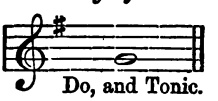
Then let us find out every key,
Though artificial they may be.
The first I'll name it shall be C,
And it is called the Natural Key.

Key of C.



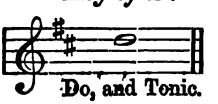
Key of G.

One Sharp is in the Key of G,



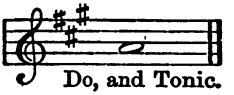
Key of D.

There are two Sharps in Key of D.



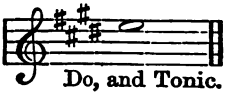
Key of A.

The Sharps in A we know are three,



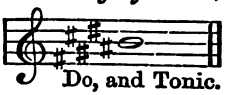
Key of E.

And four Sharps in the Key of E.



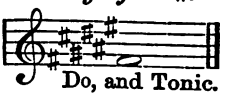
Key of B.

To B five Sharps we now will fix,



Key of F ♯.

And give to F Sharp number six.

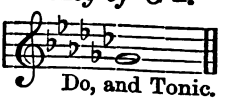


Those Sharps to Flats we will arrange,
'Tis called the enharmonic change.

F ♯ and G ♭ are one and the same tone.

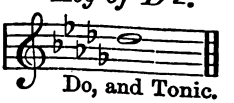
Key of G ♭.

Put F Sharp on the line of G,
And then six Flats at once we see.



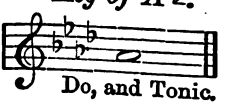
Key of D ♭.

D Flat has five, no less, no more,



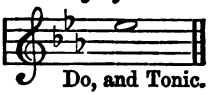
Key of A ♭.

And A Flat only has but four.



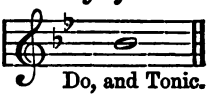
Key of E♭.

E Flat is left with three Flats now;



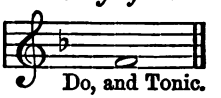
Key of B♭.

In B Flat there are only two.



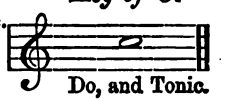
Key of F.

F Natural brings up number one;



Key of C.

Then C comes back, and all are gone.
While in the Natural Key we stay,
The Sharps and Flats are all away.



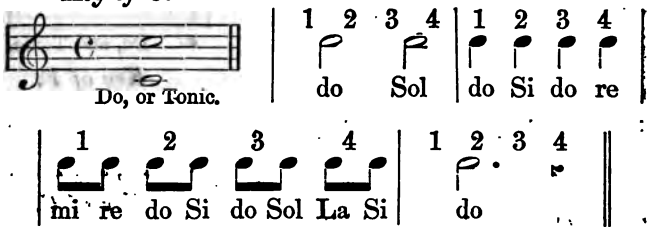
Questions.

What is the Natural Key?
What is the Key-note of one Sharp?
What is the Key-note of two Sharps?
What is the Key-note of three Sharps?
What is the Key-note of four Sharps?
What is the Key-note of five Sharps?
What is the Key-note of six Sharps?
The Key of C Sharp is the key of seven Sharps.
What is the Key-note of one Flat?
What is the Key-note of two Flats?
What is the Key-note of three Flats?
What is the Key-note of four Flats?
What is the Key-note of five Flats?
What is the Key-note of six Flats?
The Key of C Flat is the key of seven Flats.

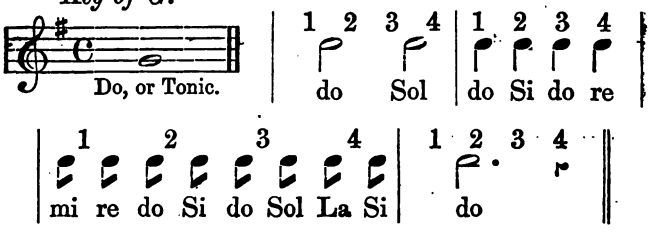
An Example of all the Different Major Keys, with the Fixed Do.

The teacher will give the exact pitch to each Key-note, (or Tonic.)
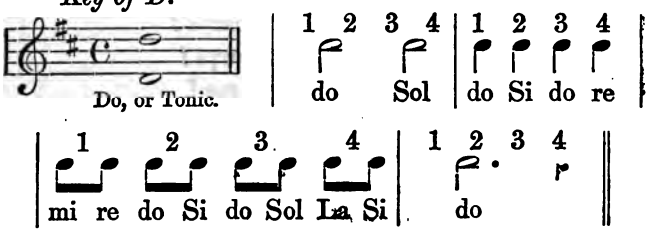
Key of C.



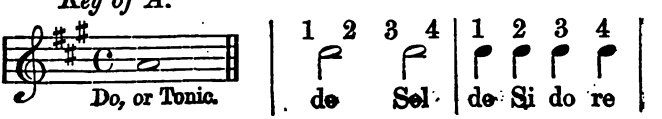
Key of G.
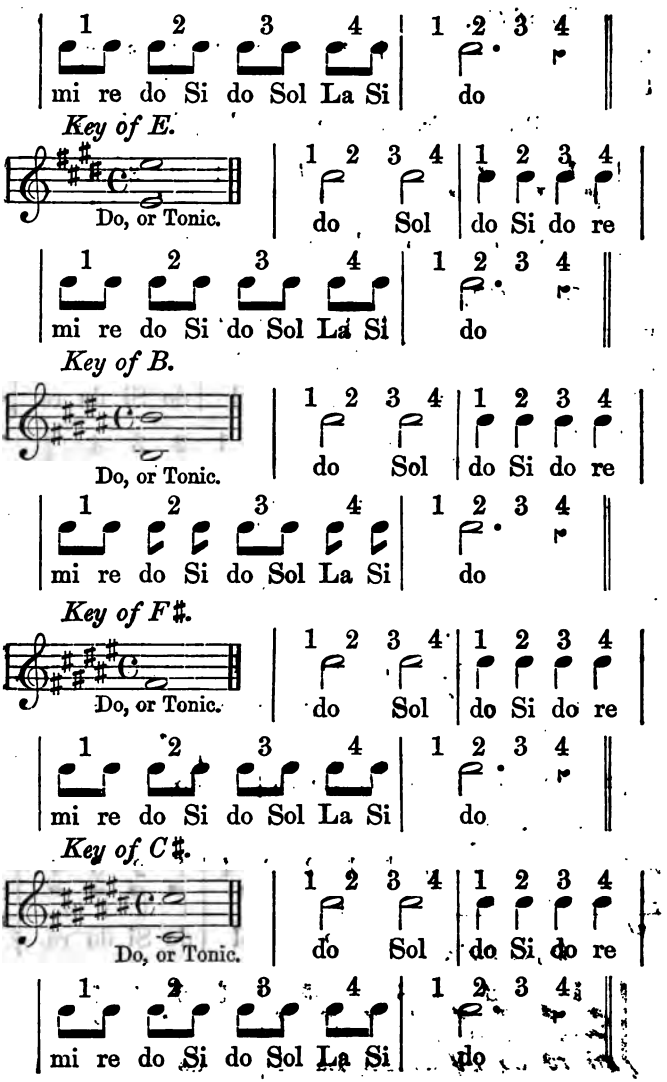


Key of D.

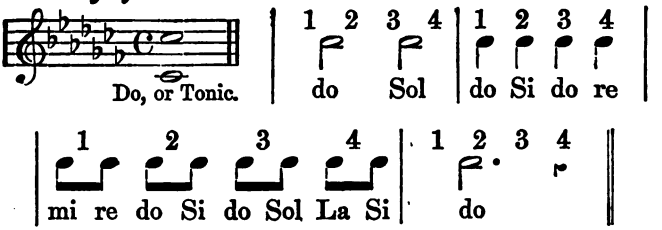


Key of A.

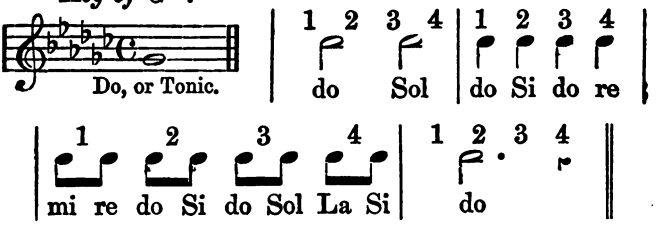



1 2 3 4 1 2 3 4
mi re do Si do Sol La Si do
Key of E.
Do, or Tonic.
1 2 3 4 1 2 3 4 1 2 3 4
do Sol do Si do re
1 2 3 4 1 2 3 4
mi re do Si do Sol La Si do
Key of B.
Do, or Tonic.
1 2 3 4 1 2 3 4 1 2 3 4
do Sol do Si do re
1 2 3 4 1 2 3 4
mi re do Si do Sol La Si do
Key of F♯.
Do, or Tonic.
1 2 3 4 1 2 3 4 1 2 3 4
do Sol do Si do re
1 2 3 4 1 2 3 4
mi re do Si do Sol La Si do
Key of C♯.
Do, or Tonic.
1 2 3 4 1 2 3 4 1 2 3 4
do Sol do Si do re
1 2 3 4 1 2 3 4
mi re do Si do Sol La Si do

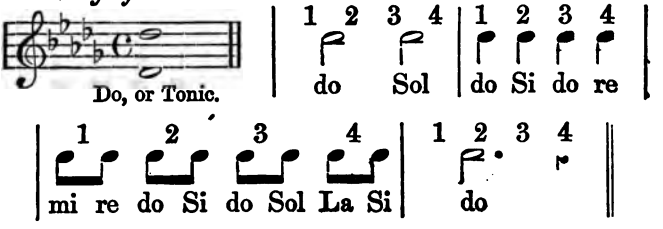
Key of C♭.



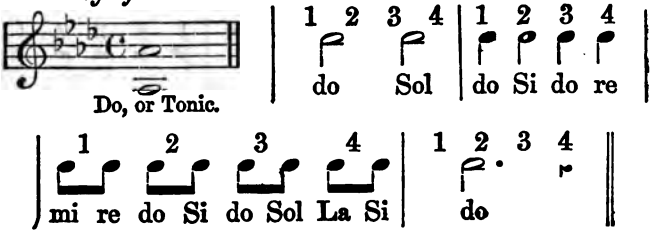
Key of G♭.



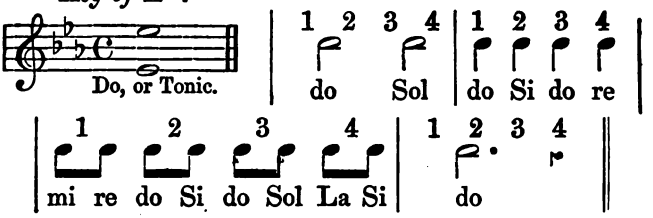
Key of D♭.



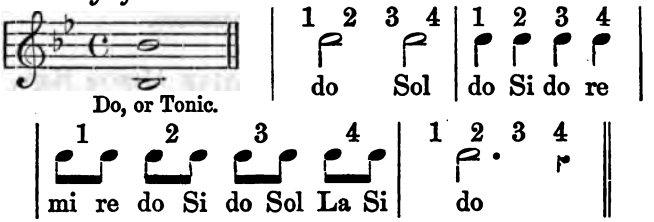
Key of A♭.



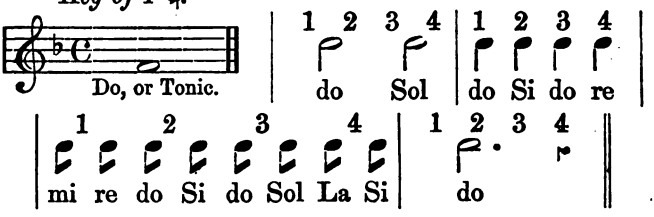
Key of E♭.



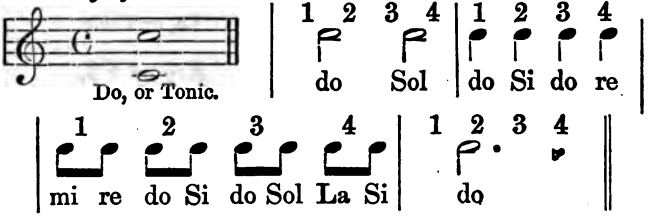
Key of B♭.



Key of F♮.



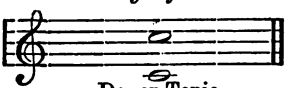
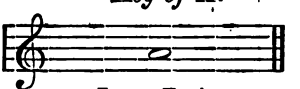
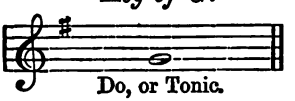
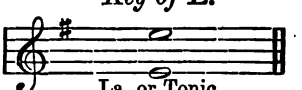
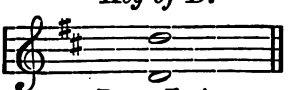
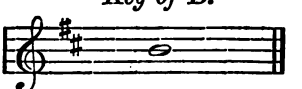
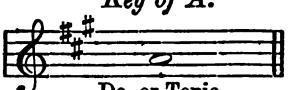
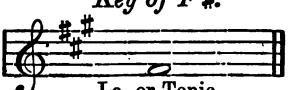
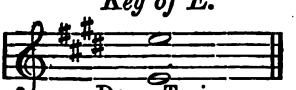
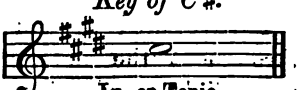
Key of C.



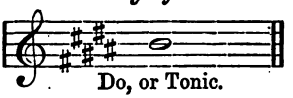
I have used the same syllables in common time throughout the different Major Keys. This will throw light on what is meant by artificial keys.

Examples of the Major Key and its Relative Minor.

Through Major Key's once more we 'll go,
On Minor Keys a light to throw;
Then let our work by sample shew
We are sincere.
Till every seed takes root we sow,
Still persevere.

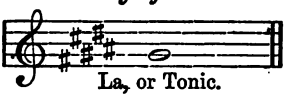
The Major Key.	Relative Minor Key.
Key of C.	*Key of A.*
	
Do, or Tonic.	La, or Tonic.
Key of G.	*Key of E.*
	
Do, or Tonic.	La, or Tonic.
Key of D.	*Key of B.*
	
Do, or Tonic.	La, or Tonic.
Key of A.	*Key of F♯.*
	
Do, or Tonic.	La, or Tonic.
Key of E.	*Key of C♯.*
	
Do, or Tonic.	La, or Tonic.

Key of B.



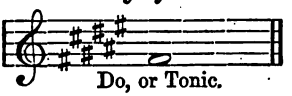
Do, or Tonic.

Key of G ♯.



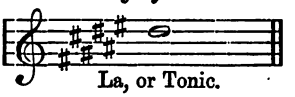
La, or Tonic.

Key of F ♯.



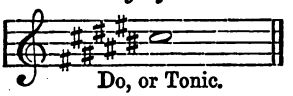
Do, or Tonic.

Key of D ♯.



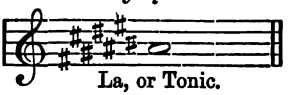
La, or Tonic.

Key of C ♯.



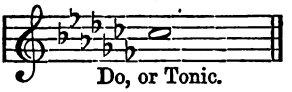
Do, or Tonic.

Key of A ♯.



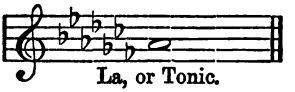
La, or Tonic.

Key of C ♭.



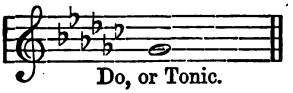
Do, or Tonic.

Key of A ♭.



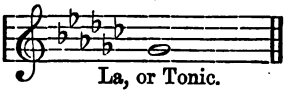
La, or Tonic.

Key of G ♭.



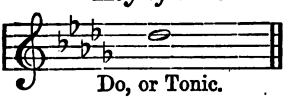
Do, or Tonic.

Key of E ♭.



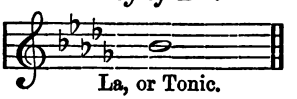
La, or Tonic.

Key of D ♭.



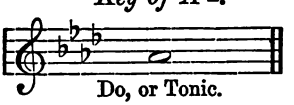
Do, or Tonic.

Key of B ♭.



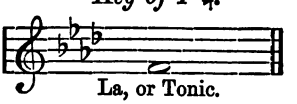
La, or Tonic.

Key of A ♭.



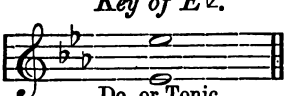
Do, or Tonic.

Key of F ♮.



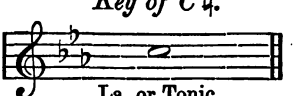
La, or Tonic.

Key of E ♭.



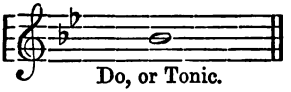
Do, or Tonic.

Key of C ♮.



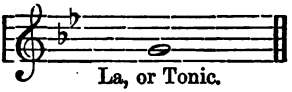
La, or Tonic.

Key of B♭.



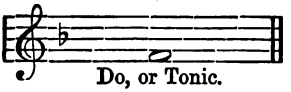
Do, or Tonic.

Key of G♮.



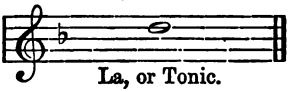
La, or Tonic.

Key of F♮.



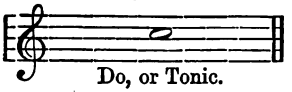
Do, or Tonic.

Key of D♮.



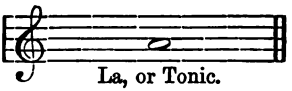
La, or Tonic.

Key of C.



Do, or Tonic.

Key of A.



La, or Tonic.

Returned to the natural key and its relative minor.

Do is the tonic of every major key.

Sol is the dominant and perfect fifth.

Fa is the sub-dominant and perfect fourth.

La is the tonic of every minor key, and perfect sixth in all major keys.

EXAMPLE.

				5th				4th					6th	
Tonic.				Dominant.	Tonic.			Sub-dominant.	Tonic.				Relative Minor.	
Do				Sol	Do			Fa	Do				La	
1	2	3	4	5	1	2	3	4	1	2	3	4	5	6
Do	re	mi	Fa	Sol	Do	re	mi	Fa	Do	re	mi	Fa	Sol	La

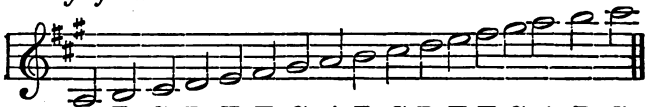
I shall now treat more fully of Technics, but will only exhibit short and easy methods, so that a child with little aptitude for learning music may attain a fair knowledge of the science.

Let those who have superior abilities for learning be put into higher standards, regardless of their age. It will not only be an encouragement to them, but act as a stimulus to others.

The Notes and their Alphabetical Names.

The short strokes placed through, above, and below the heads of certain notes, are called Leger Lines. They are used to convey sounds above and below the Stave Lines.

Key of A.



The names of the notes consist of the first seven letters of the alphabet,—namely, A B C D E F G, commencing with A again. The first and second A are in unison, and complete the first octave. The third A is in unison with both first and second A, and completes the second octave. The same rule is applied to all the seven letters,—namely, from B to B, C to C, D to D, &c.

To impress the names of the notes on the minds of the children, the teacher should frequently use a blackboard, placing upon it the names of the notes mentioned by the children. I have found this to be a good system.

Example on the Blackboard.



QUESTIONS.

What are Leger Lines?

What is their use?

What is the name of the note on first leger line below stave?

What is the name of the note immediately below stave?

What is the name of the note under first leger line?

What is the name of the note on second leger line below stave?

What is the name of the note immediately above stave?

What is the name of the note on first leger line above stave?

What is the name of the note above first leger line?

What is the name of the note on second leger line above stave?

What are the names of the notes on the five lines?
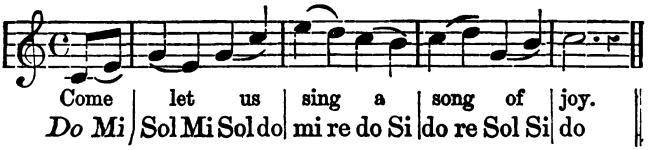
What are the names of the notes in the four spaces?

The teacher should point to the head of the note while asking the question.

EXERCISE IN USING THE BIND, OR SLUR.

When a Bind connects two notes, thus—  only one syllable is sung to them.

EXAMPLE.



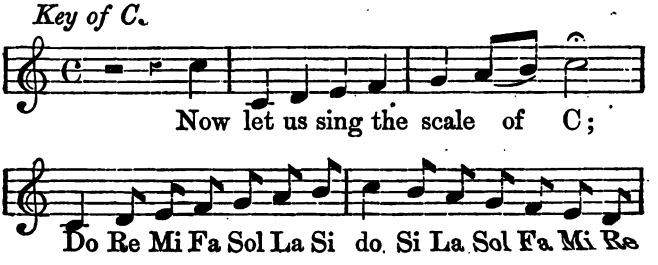
TRANSITION.

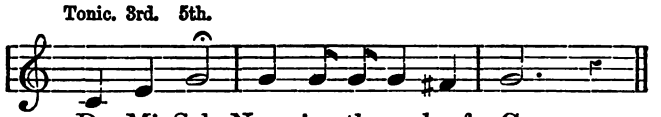
In the following examples it will be observed that the last note in the seventh bar of each key is an Accidental, which indicates a transition from one key to another. In the Key of C the Accidental is F ♯; it removes F ♮ from the scale of C, and causes a transition into the Key of G. In the Key of G the Accidental is C ♯; it removes C ♮ from the scale of G, and causes a transition into the Key of D. In the Key of D the Accidental is G ♯; it removes G ♮ from the scale of D, and causes a transition into the Key of A. By the same rule throughout, the Naturals are removed by Sharps. The enharmonic change is caused by transferring the key from F ♯, six Sharps, into the Key of G ♭, six Flats, the F ♯ and G ♭ being one and the same tone.

In the Key of G ♭ the Accidental is C ♮; it removes C ♭ from the scale of G ♭, and causes a transition into the Key of D ♭. In the Key of D ♭ the Accidental is G ♮; it removes G ♭ from the scale of D ♭, and causes a transition into the Key of A ♭. By the same rule throughout, the Flats are removed by Naturals.

EXAMPLES.
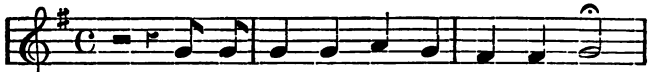
Key of C.



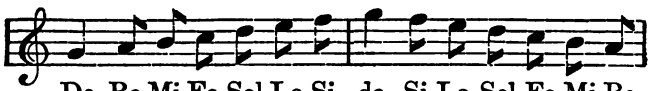


Do Mi Sol. Now sing the scale of G.

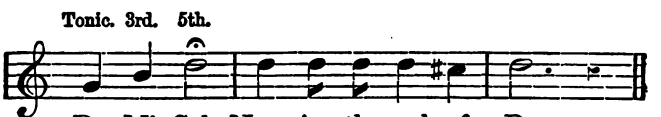
Key of G.



There is one Sharp in the scale of G;
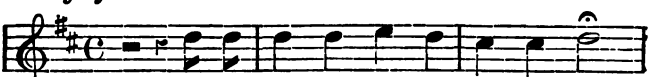


Do Re Mi Fa Sol La Si do Si La Sol Fa Mi Re

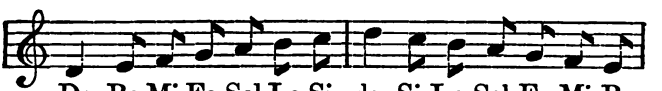


Do Mi Sol. Now sing the scale of D.

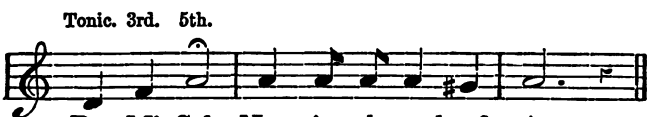
Key of D.



There are two Sharps in the scale of D;

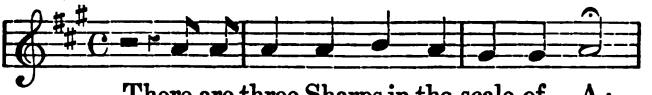


Do Re Mi Fa Sol La Si do Si La Sol Fa Mi Re
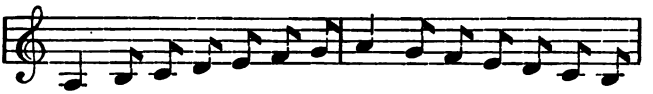


Do Mi Sol. Now sing the scale of A.

Key of A.
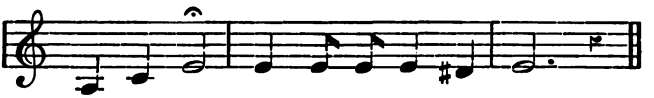


There are three Sharps in the scale of A;



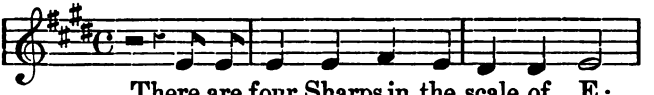
Do Re Mi Fa Sol La Si do Si La Sol Fa Mi Re

Tonic. 3rd. 5th.
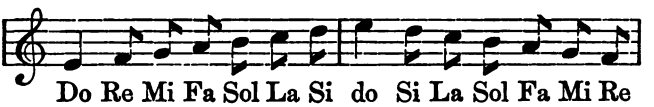


Do Mi Sol. Now sing the scale of E.

Key of E.

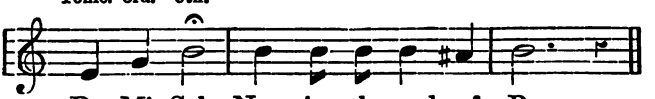


There are four Sharps in the scale of E;
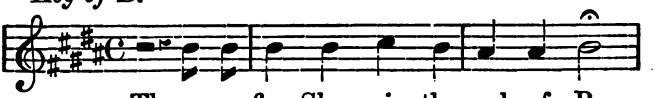


Do Re Mi Fa Sol La Si do Si La Sol Fa Mi Re

Tonic. 3rd. 5th.
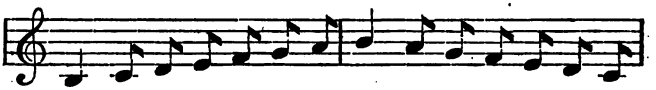


Do Mi Sol. Now sing the scale of B.

Key of B.

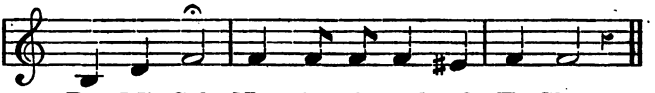


There are five Sharps in the scale of B;



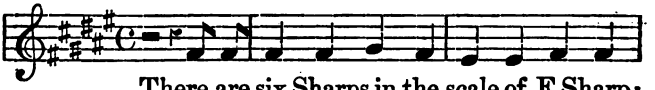
Do Re Mi Fa Sol La Si do Si La Sol Fa Mi Re

Tonic. 3rd. 5th.

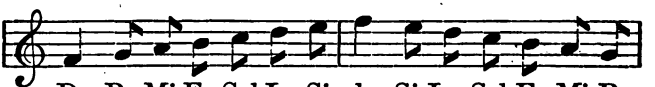


Do Mi Sol. Now sing the scale of F Sharp.

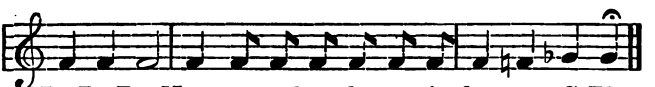
Key of F ♯.



There are six Sharps in the scale of F Sharp;

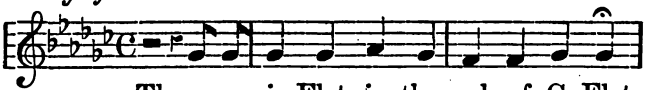


Do Re Mi Fa Sol La Si do Si La Sol Fa Mi Re

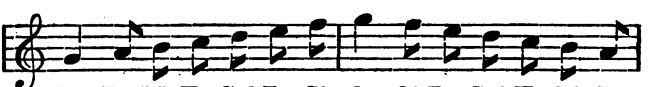


Do Do Do. Now comes the enharmonic change to G Flat.

Key of G ♭.
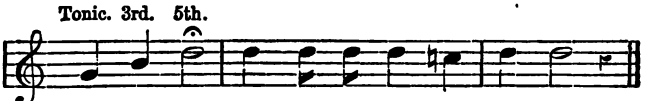


There are six Flats in the scale of G Flat;



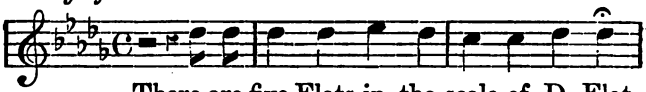
Do Re Mi Fa Sol La Si do Si La Sol Fa Mi Re

Tonic. 3rd. 5th.

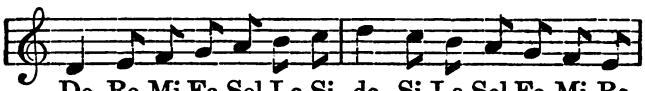


Do Mi Sol. Now sing the scale of D Flat.

Key of D♭.

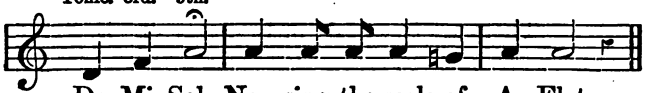


There are five Flats in the scale of D Flat;



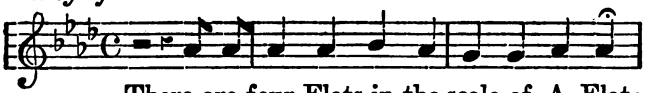
Do Re Mi Fa Sol La Si do Si La Sol Fa Mi Re

Tonic. 3rd. 5th.



Do Mi Sol. Now sing the scale of A Flat.

Key of A♭.
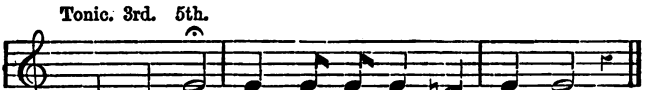


There are four Flats in the scale of A Flat;



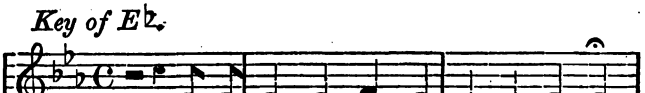
Do Re Mi Fa Sol La Si do Si La Sol Fa Mi Re

Tonic. 3rd. 5th.

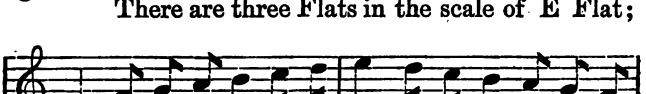


Do Mi Sol. Now sing the scale of E Flat.

Key of E♭.

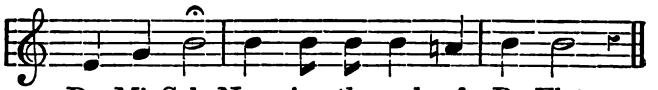


There are three Flats in the scale of E Flat;
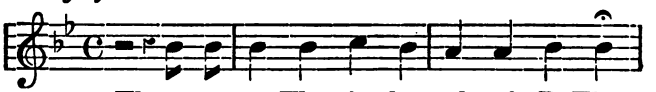


Do Re Mi Fa Sol La Si do Si La Sol Fa Mi Re

Tonic. 3rd. 5th.



Do Mi Sol. Now sing the scale of B Flat.

Key of B♭.
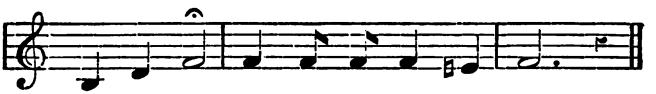


There are two Flats in the scale of B Flat;
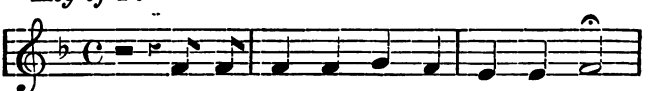


Do Re Mi Fa Sol La Si do Si La Sol Fa Mi Re

Tonic. 3rd. 5th.



Do Mi Sol. Now sing the scale of F.

Key of F.
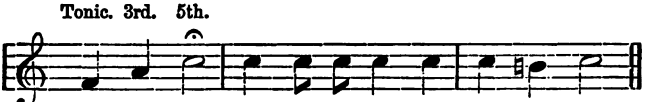


There is one Flat in the scale of F;



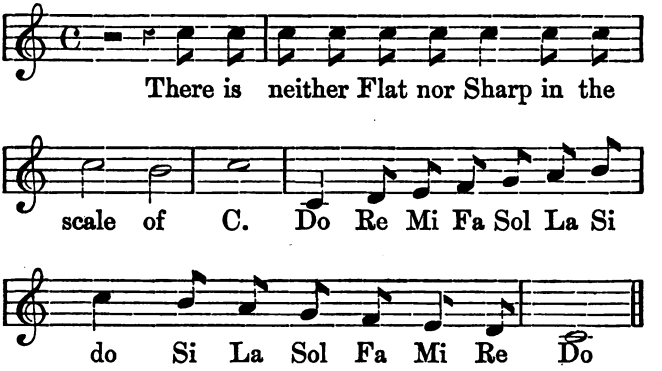
Do Re Mi Fa Sol La Si do Si La Sol Fa Mi Re

Tonic. 3rd. 5th.



Do Mi Sol. Now sing again the scale of C.

Key of C.
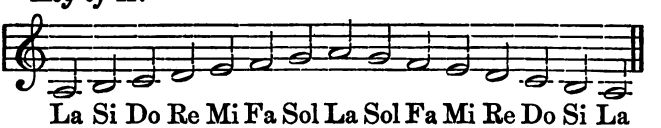


The scholars should always sing the above exercises from the book, observing carefully each note as sung.

Diatonic Minor Scale.

The Minor is formed by taking the sixth of its relative Major Key. A being the sixth note above C, is therefore termed its relative Minor, and called the Natural Minor Key.

Example.

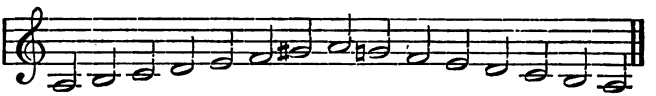
Key of A.



The minor scale contains the same number of intervals as the major scale; but the semitones come between the second and third and the fifth and sixth,

leaving a whole tone between the seventh and the tonic. This mode is not satisfactory to the ear; hence the different minor modes.

EXAMPLE WITH THE SHARP SEVENTH ASCENDING, AND FLAT SEVENTH DESCENDING.



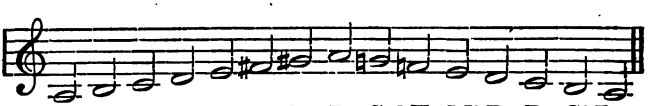
A B C D E F G A G F E D C B A

Neither does this scale satisfy the ear, although it is called the true form of the minor scale. The interval between F ♮ and G ♯ is a minor third, properly termed an augmented second. To make this agreeable, the F ♮ is raised to F ♯, which is the assumed form of ascending the minor scale.

ASSUMED MINOR SCALE.

The Sharps are only used in ascending; in descending the Sharps are contradicted.

EXAMPLE.



La Si Do Re Mi Fi Chi La Sol Fa Mi Re Do Si La

Whatever the Major Key may be, the Minor is fixed on the sixth of the same key. It will then bear the same signature, hence it is called its Relative *Minor Key.*

MODULATION.

I expect that at this stage the children have a thorough knowledge of the Major Diatonic Scale,—Do Re Mi Fa Sol La Si do, and some knowledge of Sa Chi, and Fi. Either of the last three syllables introduced into the Diatonic Scale would cause a transition, (or change of key.)

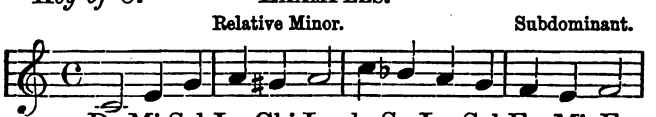
The ♭ Sa is the Flat Seventh.

The ♯ Chi is an Augmented Fifth.

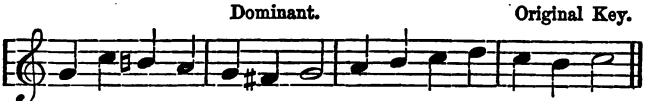
The ♯ Fi is an Augmented Fourth.

The above three syllables form the vital parts of transition in all Major Keys.

Key of C. EXAMPLES.

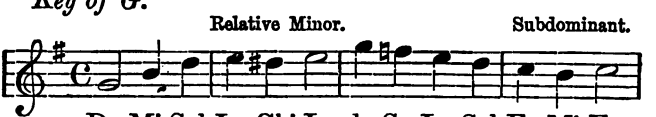


Do Mi Sol La Chi La do Sa La Sol Fa Mi Fa

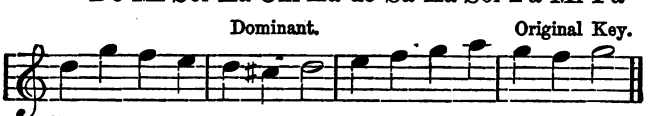


Sol do Si La Sol Fi Sol La Si do re do Si do

Key of G.

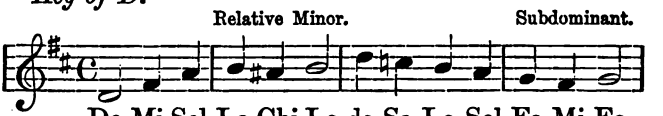


Do Mi Sol La Chi La do Sa La Sol Fa Mi Fa

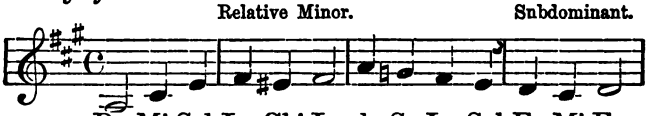


Sol do Si La Sol Fi Sol La Si do re do Si do
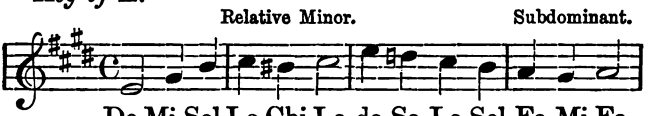
Key of D.
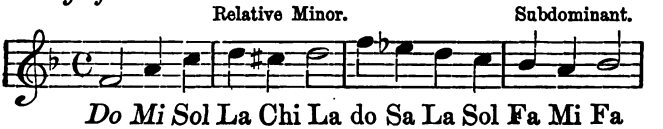


Key of A.
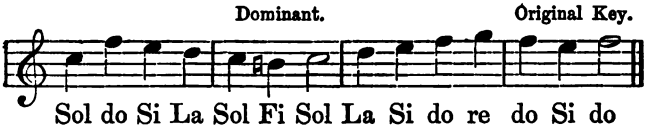


Key of E.

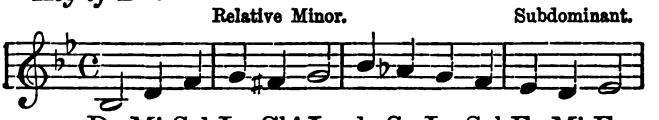


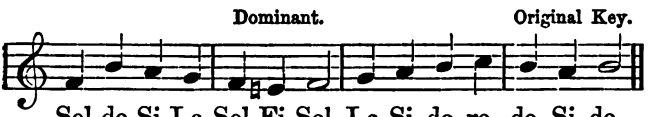
Key of F.



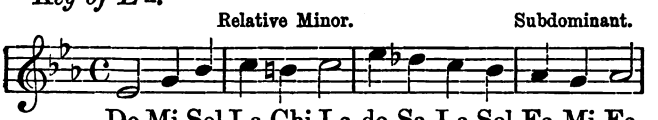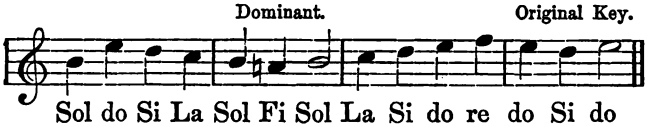


Key of B♭.
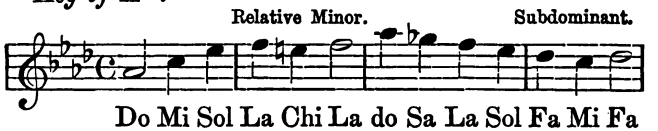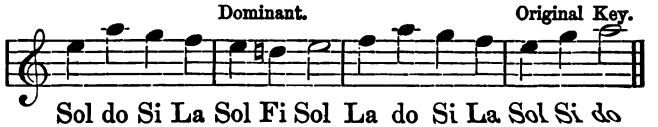




Key of E♭.





Key of A♭.



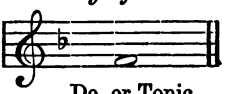


CAUSE OF MODULATION IN THE ABOVE EXAMPLES EXPLAINED.

The second note in the second bar of all the above examples is an augmented fifth, which indicates a modulation into the Relative Minor. By the same rule all the major keys are similarly affected.

In the Key of C the second note in the third bar is B ♭, which is the Flat Seventh. This note, by being made flat, becomes a perfect fourth to F ♮, and forms the signature of one Flat, thus—

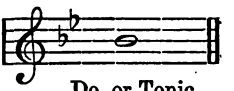
Key of F.



Do, or Tonic.

In the Key of F the second note in the third bar is E ♭, which is the Flat Seventh. This note, by being made flat, becomes a perfect fourth to B ♭, and forms the signature of two Flats, thus—

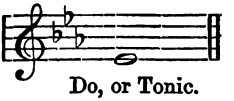
Key of B ♭.



Do, or Tonic.

In the Key of B ♭ the second note in the third bar is A ♭, which is the Flat Seventh. This note, by being made flat, becomes a perfect fourth to E ♭, and forms the signature of three Flats, thus—

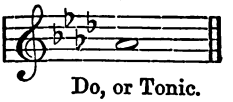
Key of E ♭.



Do, or Tonic.

In the Key of E ♭ the second note in the third bar is D ♭, which is the Flat Seventh. This note, by being made flat, becomes a perfect fourth to A ♭, and forms the signature of four Flats, thus—

Key of A ♭.



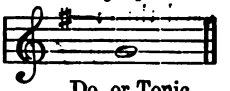
Do, or Tonic.

By the same rule all through the flat keys, the

second note in the third bar would be the next flat added to the group of flats immediately after the Clef, called the Key Signature.

Returning to the Key of C, we find the second note in the sixth bar to be F ♯. This note, by being made sharp, is called the Augmented Fourth, and becomes the Sharp Seventh in the Key of G, and forms the signature of one Sharp, thus—

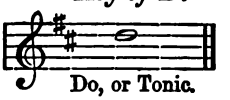
Key of G.



Do, or Tonic.

The Augmented Fourth of G is C ♯, which is the Sharp Seventh in the Key of D, and forms the signature of two Sharps, thus—

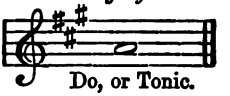
Key of D.



Do, or Tonic.

The Augmented Fourth of D is G ♯, which is the Sharp Seventh in the Key of A, and forms the signature of three Sharps, thus—

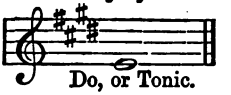
Key of A.



Do, or Tonic.

The Augmented Fourth of A is D ♯, which is the Sharp Seventh in the Key of E, and forms the signature of four Sharps, thus—

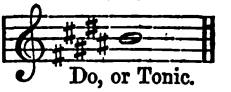
Key of E.



Do, or Tonic.

The Augmented Fourth of E is A ♯, which is the Sharp Seventh in the Key of B, and forms the signature of five Sharps, thus—

Key of B.
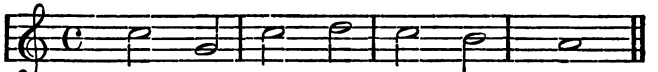


Do, or Tonic.

By the same rule all through the sharp keys, the second note in the sixth bar would be the next sharp added to the group of sharps immediately after the Clef, called the Key Signature.

The Relative Minor may be formed without the aid of the Augmented Fifth, thus—

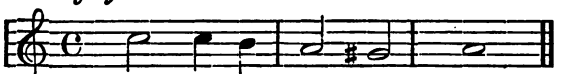
Key of C. **Relative Minor.**



Do Sol Do Re Do Si La

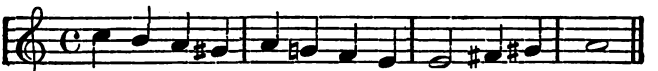
In the following example the Augmented Fifth is used thus:—

Key of C. **Relative Minor.**



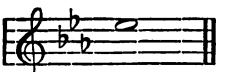
Do Do Si La Chi La

In the assumed Minor Mode the rule for using the Augmented Fifth is as follows:—

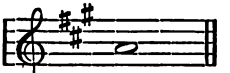


Do Si La Chi La Sol Fi Mi Mi Fi Chi La

Sharps or Flats placed after the Clef, thus—



E
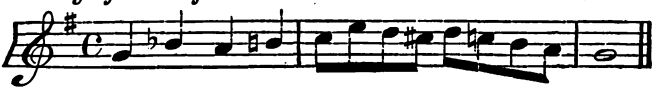


A

form the signature of the Key-note, (or Tonic.)

Naturals, Flats, and Sharps introduced into a piece of music are called Accidentals. They affect all other notes of the same name in the bar unless contradicted, thus—

Key of G Major.



A Sharp placed before a note raises it a semitone.

A Flat placed before a note lowers it a semitone.

A Natural placed before a note previously flattened raises it a semitone. When placed before a note previously sharpened, it lowers it a semitone.

A Double Sharp, ×, placed before a note already made sharp raises it a semitone. The Double Sharp is removed by a Natural and Sharp, ♮ ♯.

A Double Flat, 𝄫, flattens a note previously made flat. It is removed by a Natural and Flat, ♮ 𝄫.

DEFINITION OF MUSICAL TERMS.

Largo—very slow.
Larghetto—a little faster.
Adagio—slow.
Andante—an easy moving time.
Andantino—a little slower than Andante.
Vivace—lively.
Allegro—fast.
Presto—faster than Allegro.
Allegretto—a little slower than Allegro.
Prestissimo—very fast.
Accelerando—gradually faster; abbreviation, *Accel.*
Ralentando—gradually slower; abbreviation, *Ral.*
A tempo—original time to be restored.
Retardo—holding back the time; abbreviation, *Ret.*
Piano—soft; abbreviation, *p* or *pia.*
Pianissimo—very soft; abbreviation, *pp* or *ppp.*
Mezzo piano—moderately soft; abbreviation, *mp.*
Mezzoforte—moderately loud; abbreviation, *mf.*
Fortissimo—loud; abbreviation, *ff* or *fff.*

Crescendo—gradually louder; abbreviation, *Cres.*, or by the mark, 

Diminuendo—gradually softer; abbreviation, *Dim.*, or by the mark,
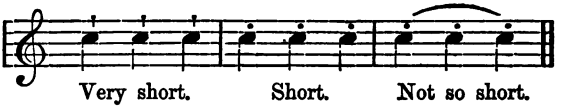
These two signs placed thus, , mean an increase of sound and a diminution of sound.

When notes are to be sung with a loud accent they are marked thus, . Abbreviations, *sf, rf, fz.*

Abbreviation of *Sforzando*, ˅ or *sf*; *Rinforzando*, ^ or *rf*; *Forzato*, > or *fz.*

Staccato is signified by a dash or dot, which means to sing each note short.

EXAMPLE.
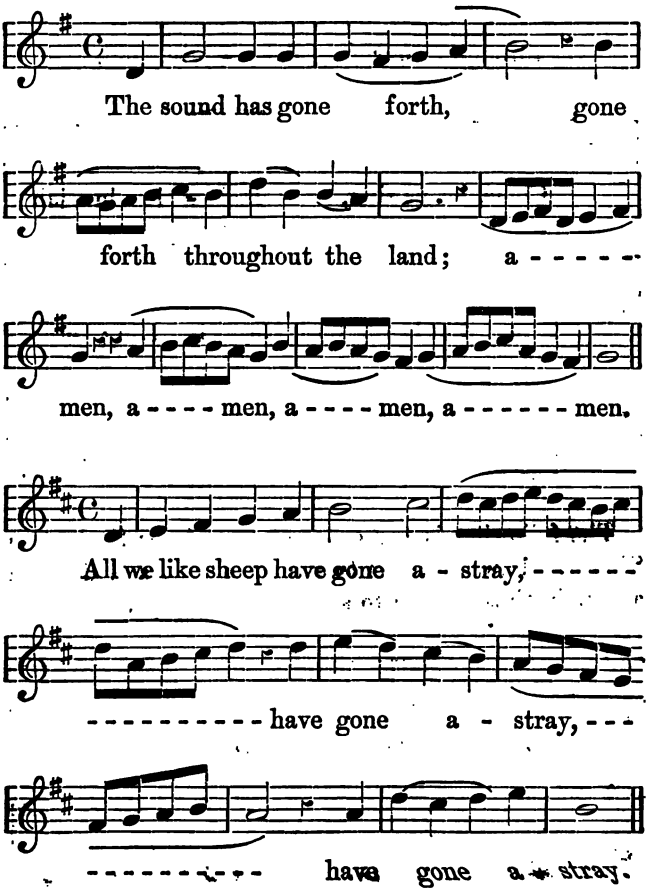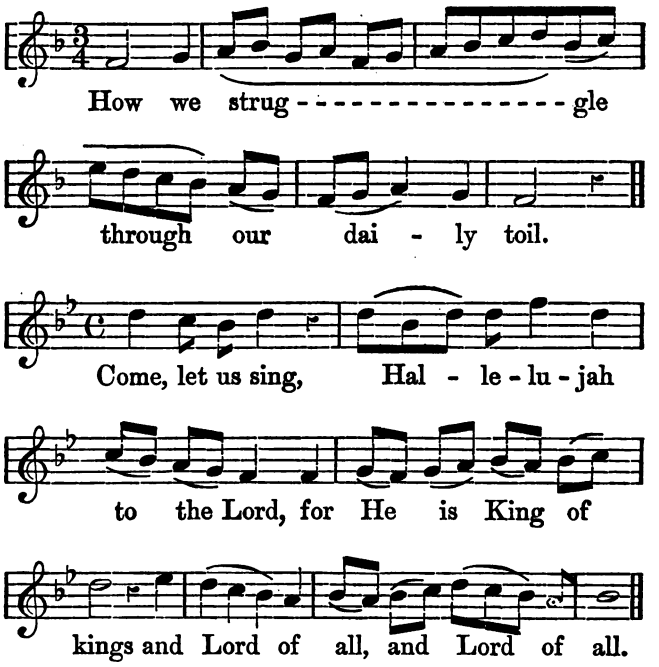


Dots on a double bar, thus,  mean to repeat the movement from the bar marked thus, 

When a double bar is marked thus,  it means that the preceding and following movement is to be repeated. *Da Capo*—abbreviation, *D.C.*—means to go back to the first movement, and generally ends with the first double bar marked thus,  This sign, 𝄋, is also used to mark repeats.

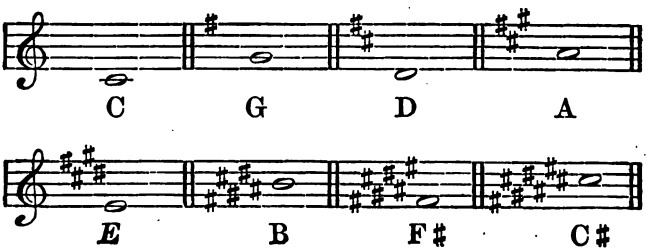
Examples in using the Bind, or Slur.

The Bind determines how many notes are sung to one syllable.

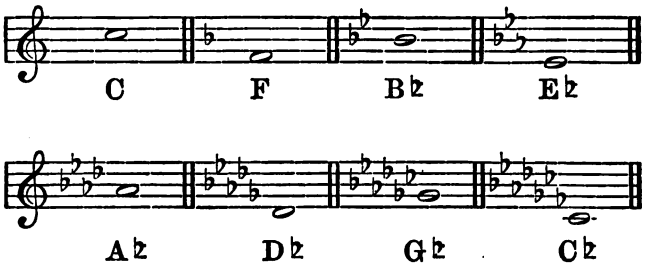




The following is the order of the Major Scale with Sharps. It will be seen to ascend a fifth and descend a fourth, thus leading to all the Sharp Keys.

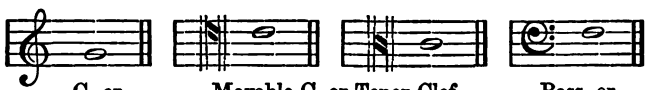


The following is the order of the Major Scale with Flats. It will be seen to descend a fifth and ascend a fourth, thus leading to all the Flat Keys.



CLEFS.

The use of Clefs is to give names to the lines and spaces, to adapt music to the compass of particular voices.



G, or Treble Clef. Movable C, or Tenor Clef. Bass, or F Clef.

Songs, glees, and catches, have not been introduced, as pupils often wish to be taught them before they have a sufficient knowledge of the science. For beginners this is little else than lost time. Let scholars have a firm grasp of the science first, and they will be able to read any music that may be set before them.

The science may be dry and wearisome at first; but diligence in its study will make a wonderful change in a short time. When it dawns on the mind it will grow brighter and brighter, and become a pleasure. It is only by the development of the science that progress can be made.

A TREATISE ON SINGING.

PART THIRD.

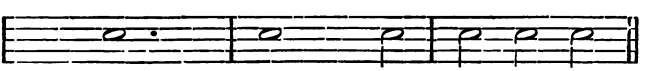
In commencing Part Third, it is assumed that the children are familiar with the Gamut Clefs, the different Key Signatures, Lines and Spaces, and all similar characters.

The following Examples of Notes with the Specks should be carefully studied. Rests also should be made a particular study. The teacher is reminded that these two things are of the highest importance, the neglect of which will place the pupil at a disadvantage.

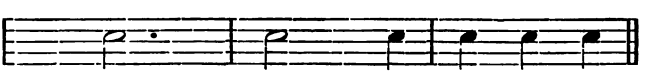
NOTES WITH SPECKS, (OR DOTS.)

A Speck (or Dot) placed after any note will make it half as long again.

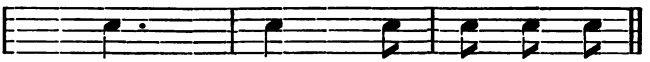
EXAMPLES.



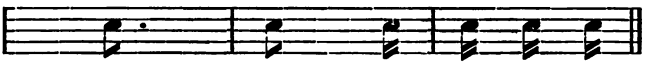
A Semibreve and Speck are equal to a Semibreve and Minim, or Three Minims.



A Minim and Speck are equal to a Minim and Crotchet, or Three Crotchets.



A Crotchet and Speck are equal to a } Crotchet and Quaver, or Three Quavers.



A Quaver and Speck are equal to a } Quaver and Semiquaver, or Three Semiquavers.

The same rule applies to the semiquaver and demi-semiquaver.

In the above examples it will be observed that a Semibreve with a Speck is equal to three Minims, which makes the Speck equal in duration to one Minim.

The Minim and Speck are equal to three Crotchets, the Speck being equal to one Crotchet.

The Crotchet and Speck are equal to three Quavers, the Speck being equal to one Quaver.

The Quaver and Speck are equal to three Semiquavers, the Speck being equal to one Semiquaver.

Two Specks are sometimes placed after a note; but the second Speck is only equal in duration to half of the preceding one.
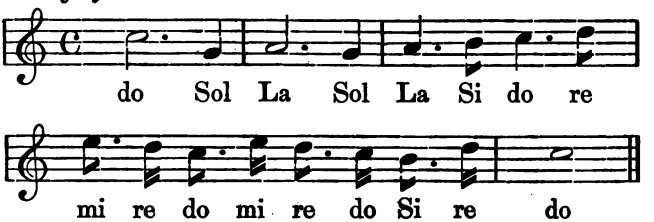
EXAMPLE OF NOTES WITH TWO SPECKS.
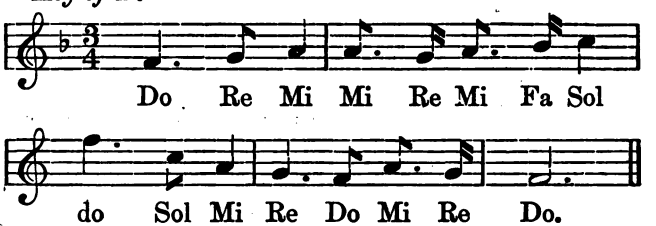


Specks are sometimes placed after Rests, and are *affected in the* same manner as notes.

Exercises with Specks.
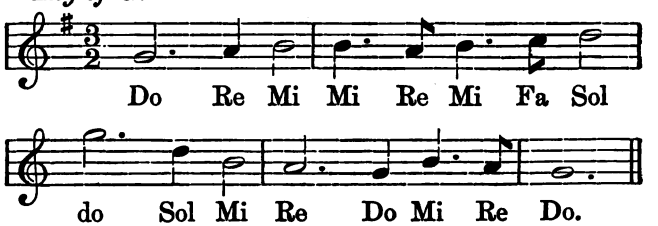
Key of C.
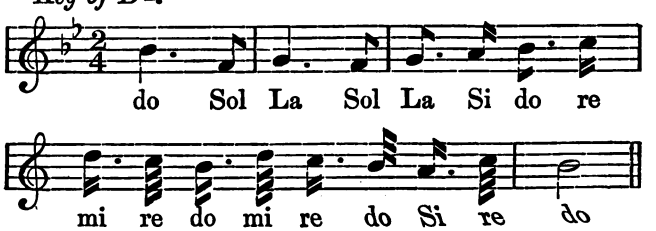


Key of F.



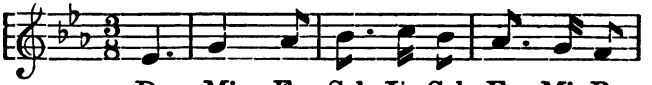
Key of G.

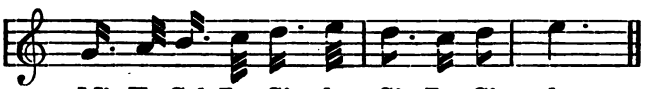


Key of B♭.
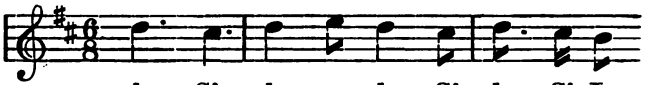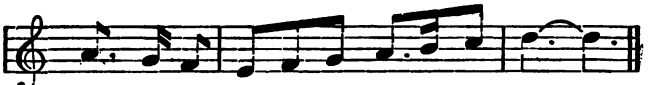


Key of E.



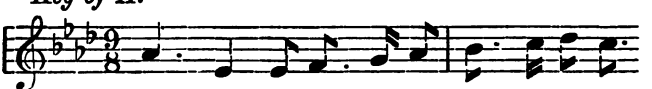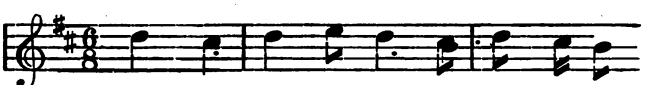


Key of D.
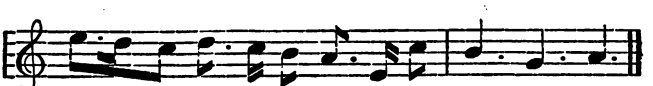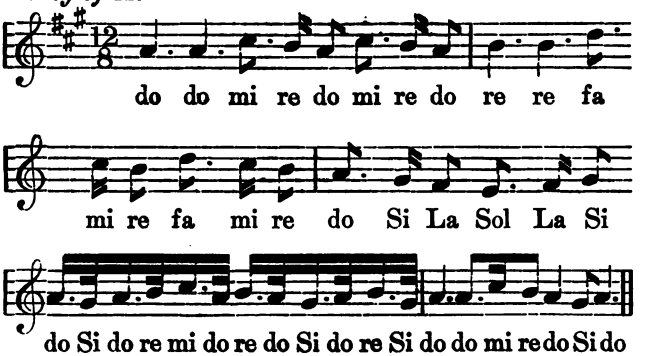




Key of A.
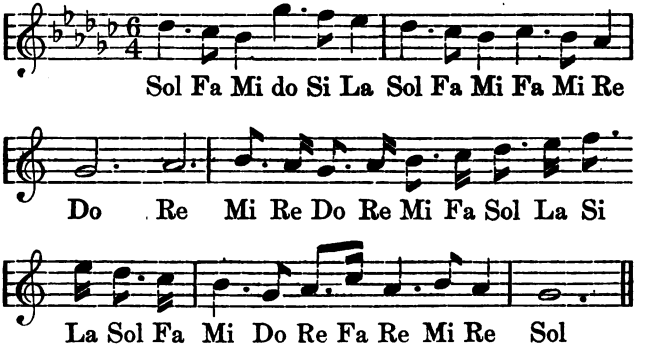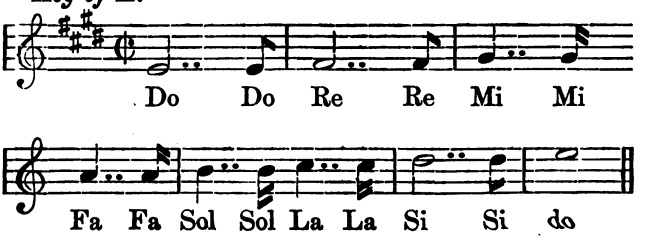






Key of A.



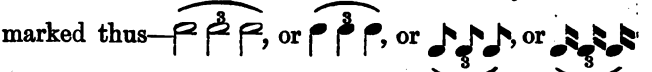
Key of D♭.
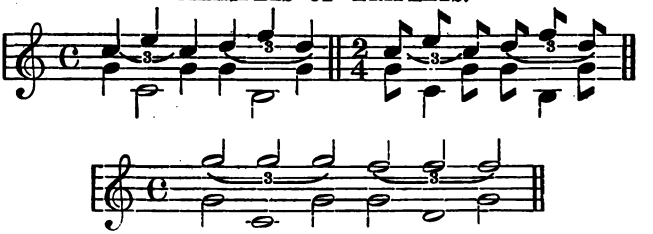


Key of E.



THE DIFFERENT TIMES AND THEIR RELATIONSHIP.
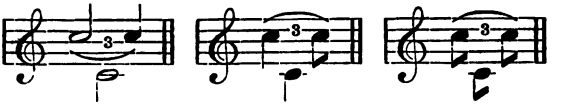
Before proceeding with the different times, it should be understood that there is one exception to the general rule, which is, that when three notes of any kind are marked thus—, they are equal to no more than two of the same value.

EXAMPLES OF TRIPLETS.



In Common Time it will be seen that three Crotchets are sung in the same time as two, or one Minim. In Two-four Time three Quavers are sung in the same time as two, or one Crotchet. In Double Common Time three Minims are sung in the same time as two, or one Semibreve.
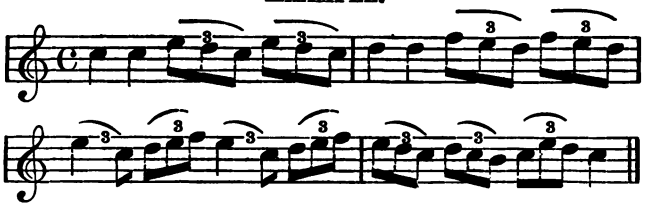
Triplets are also formed thus—
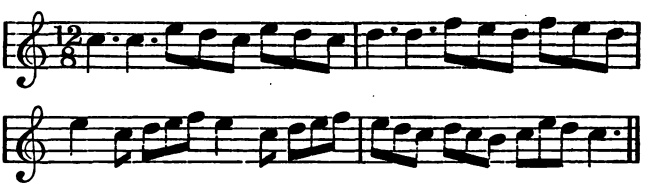


when the Minim and Crotchet are sung in the same time as one Minim; the Crotchet and Quaver as one Crotchet; and the Quaver and Semiquaver as one *Quaver.*

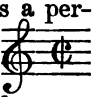
The following example will illustrate the exception to the general rule. Triplets used in Common Time create Twelve-eight Time. So near is their relationship that the same tune may be set in both times.

EXAMPLE.
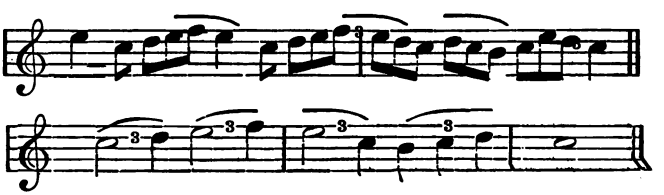


The above set in Twelve-eight Time dispenses with the triplet signature.
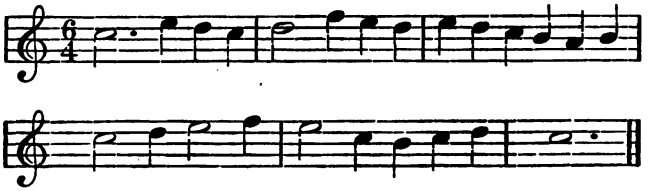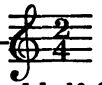


When the Signature of Common Time has a perpendicular line placed through it, thus—  it denotes that it is in Simple Common Time, with only two beats in each bar. When Triplets are used in Simple Common Time they create a relationship to Six-four Time.

EXAMPLE.
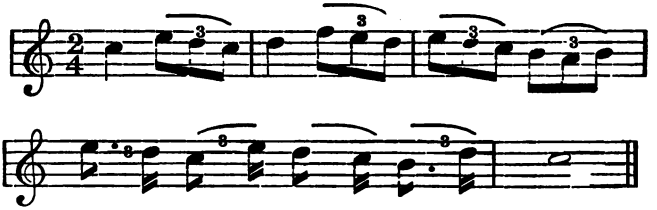


The preceding set in Six-four Time dispenses with the Triplet Signature.
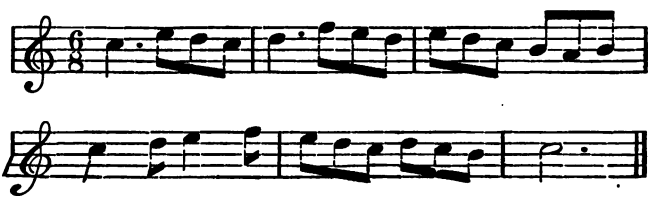


Two-four Time—  is a species of Simple Common Time, termed half Common or Simple Duple Time, signifying two Crotchets in a bar. When Triplets are used in Two-four Time they create a relationship to Six-eight Time.

EXAMPLE.
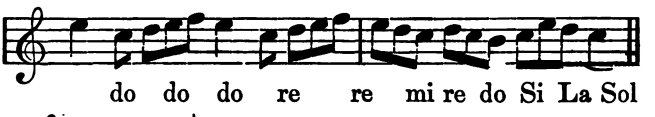


The above set in Six-eight Time dispenses with the Triplet Signature.
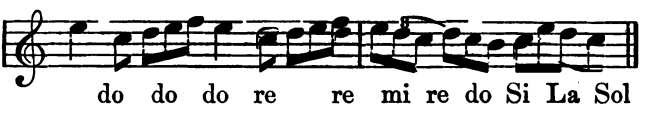


Three-two Time— is a Simple Triple Time, signifying three Minims in a bar.

EXAMPLE.
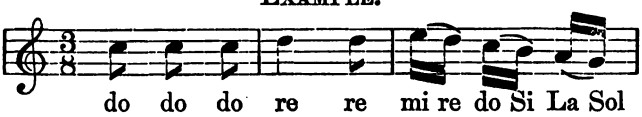


Three-four Time— is another form of Simple Triple Time, signifying three Crotchets in a bar.

EXAMPLE.



Three-eight Time— is another form of Simple Triple Time, signifying three Quavers in a bar.

EXAMPLE.
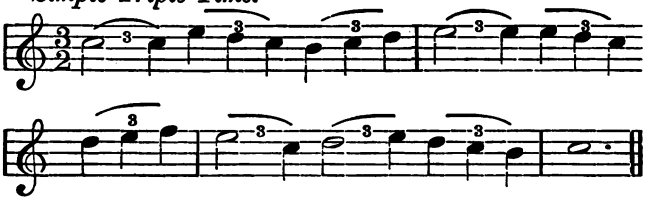


Compound Triple Time.

There are three kinds of Compound Triple Time, which are denoted by 9 being the upper figure in the Signature, thus— $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$. By using Triplets in Simple Triple Time, the same music may be produced.
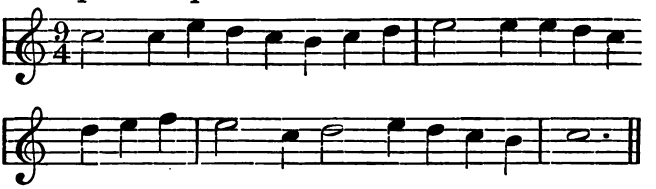
Examples.

Simple Triple Time.
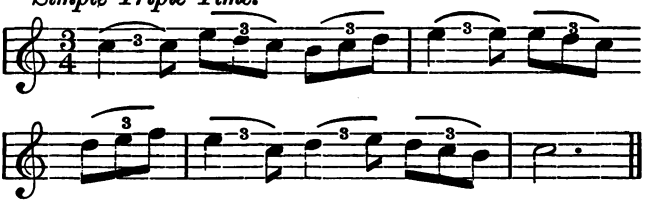


The above set in Nine-four Time dispenses with the Triplet Signature.

Compound Triple Time.
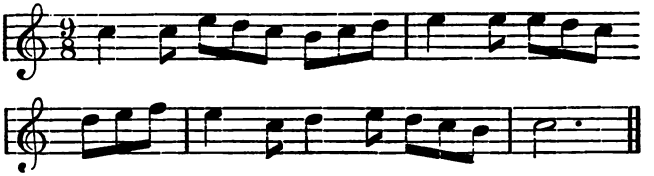


Simple Triple Time.
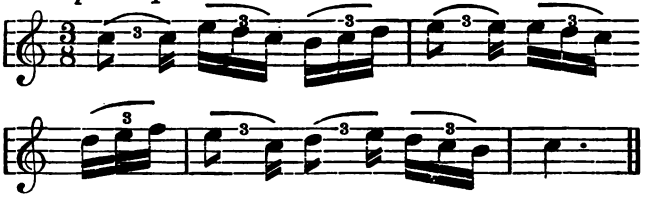


The above set in Nine-eight Time dispenses with the *Triplet Signature.*

Compound Triple Time.
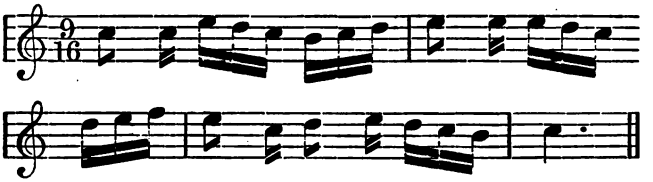


Simple Triple Time.
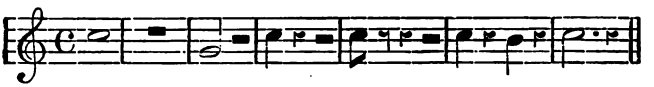


The above set in the following time dispenses with the Triplet Signature.
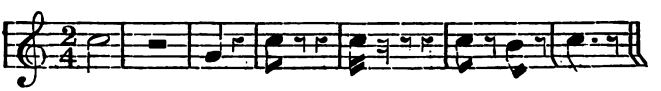
Compound Triple Time.
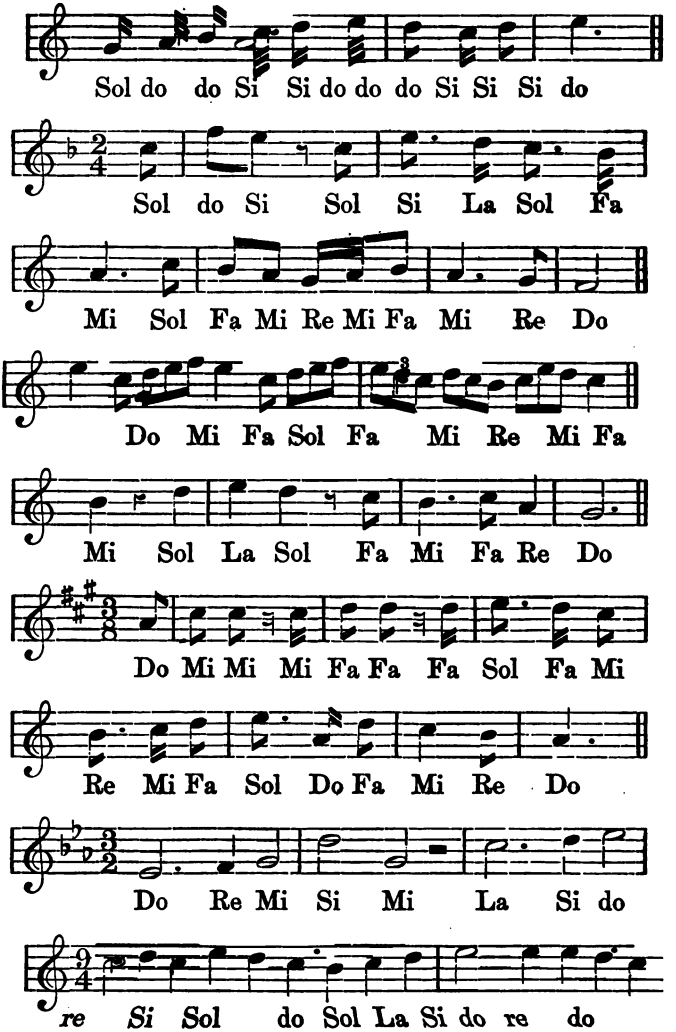


EXAMPLE OF NOTES AND RESTS IN COMMON TIME.
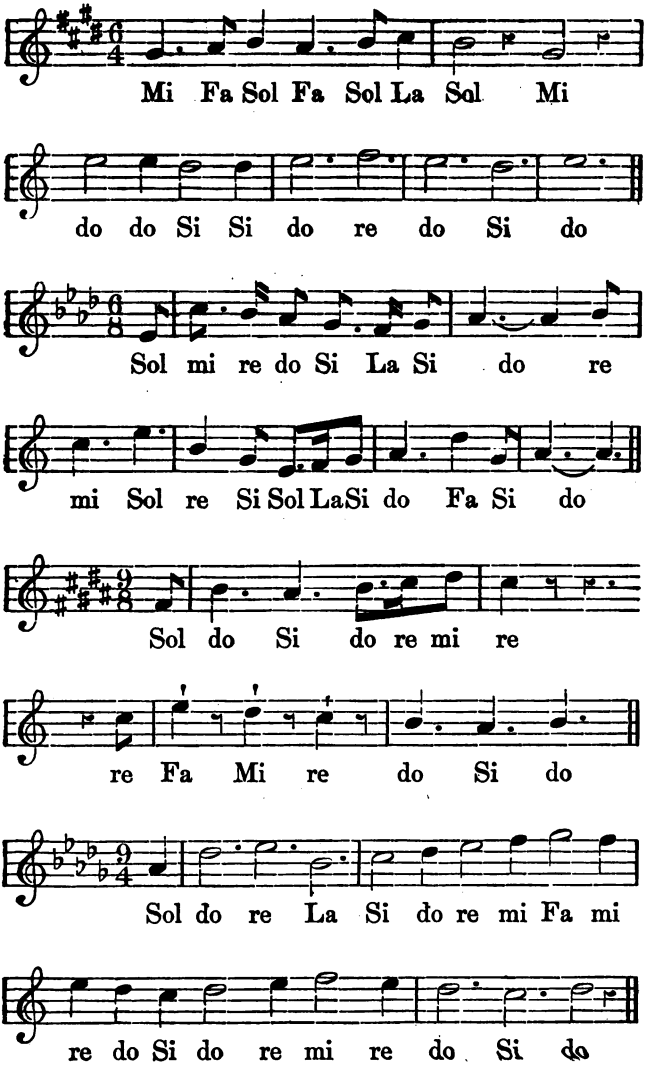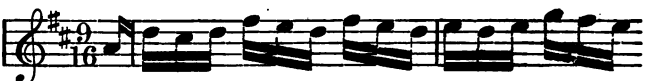


NOTES AND RESTS IN TWO-FOUR TIME.



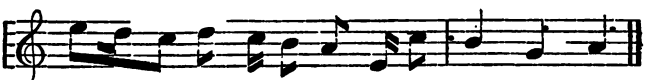
Exercises with Specks and Rests.




Mi Fa Sol Fa Sol La Sol Mi
do do Si Si do re do Si do
Sol mi re do Si La Si do re
mi Sol re Si Sol LaSi do Fa Si do
Sol do Si do re mi re
re Fa Mi re do Si do
Sol do re La Si do re mi Fa mi
re do Si do re mi re do Si do



Sol do Si do mi re do mi re do re do re fa mi re
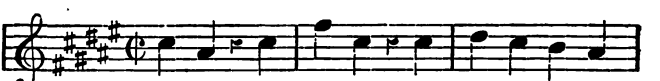


fa mi re mi re do Si do re do Si re do
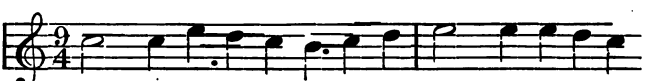


Do Re Mi Fa Sol La Sol Sol Fa Mi



Re Do Re Mi Sol La Sol Fa Mi Re Do



Sol Mi Sol do Sol Sol La Sol Fa Mi
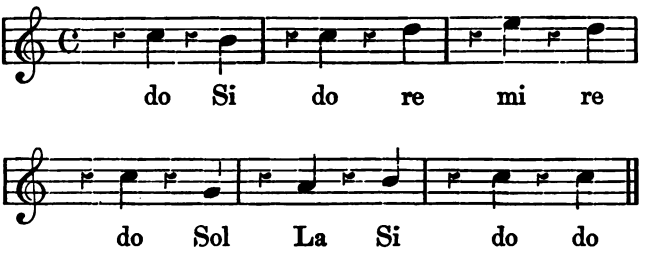


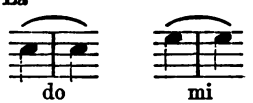
Re Mi Do Fa Re La Sol Fa Mi Re Do

SYNCOPATION.
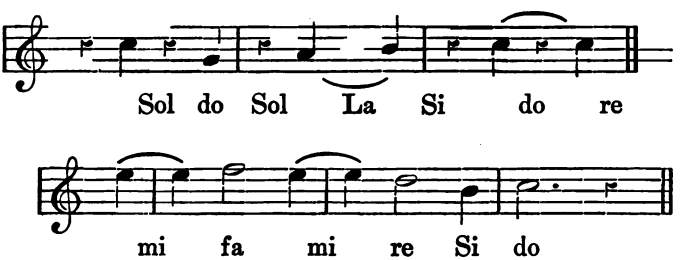
The sounds are produced in the following example on the second and fourth beats, causing an unequal division of the time, the note falling on the unaccented *part of the bar.*

EXAMPLE.
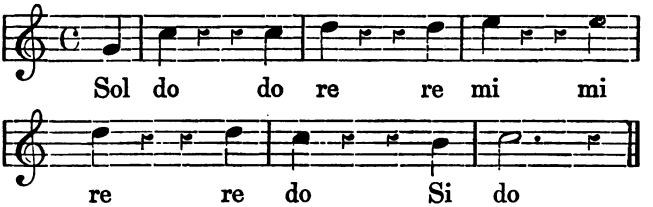


In the following Example the accent falls on the Minim and the last Crotchet in the bar. The La with the Bind, thus—  is sung as one note. Also do and mi, thus—  This rule applies to all music.

EXAMPLE.



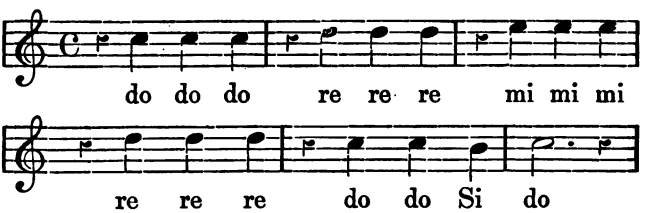
In the following Example the accent falls on the fourth and first beats of the bar.

EXAMPLE.
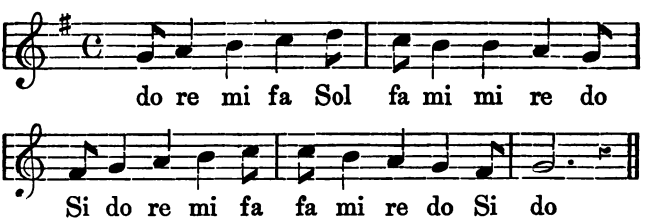


In the following Example the accent falls on the second and third beats of the bar.

EXAMPLE.



In the following Example the accent falls on the Crotchet.

EXAMPLE.



It is necessary that the scholars should know the above five Examples thoroughly. They will be of great service to them when duets in syncopation are introduced, in which the first and second voices will sustain the syncopation alternately.

The following are Examples of the Appoggiatura, Slur, and Turn, being differently applied, according to the quickness or slowness of the time. The Appoggiatura is a small note placed immediately before a large one.

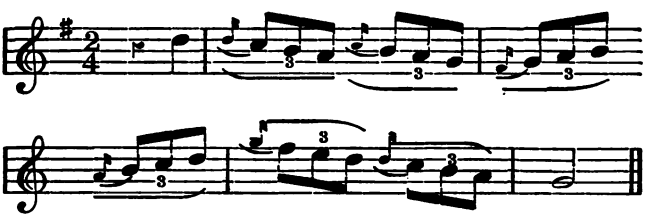
Andante. EXAMPLE.



In the above Example the Appoggiatura takes half the length from the note it stands before.

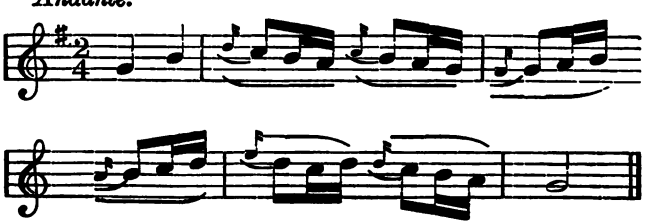
In the Passing Appoggiatura the last two notes in the Triplet are not to be influenced by it.

Andante. EXAMPLE.
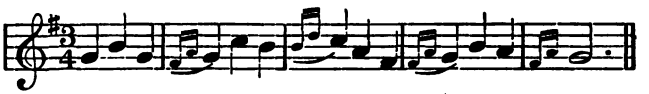


The following Appoggiatura produces four even notes:—

Andante.



The Double Appoggiatura is formed by the inferior and superior Appoggiaturas being joined.

Largo. EXAMPLE.



THE SLUR ASCENDING AND DESCENDING.

Adagio.
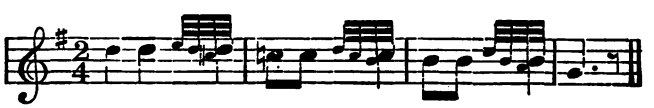


THE SLUR PROTRACTED.
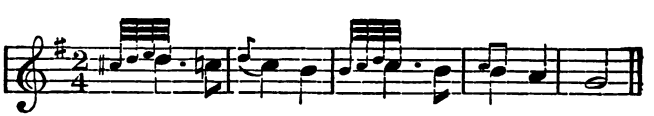
Adagio.



Andante. THE TURN.
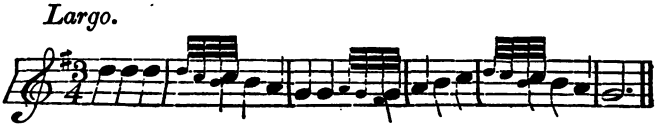


Andante. THE INVERTED TURN.
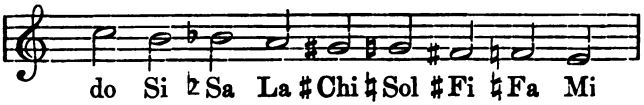


THE TURN IN THREE-FOUR TIME.
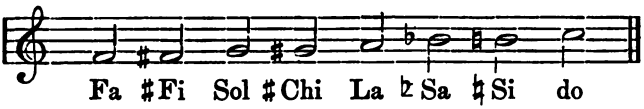
Largo.



MAJOR CHROMATIC SCALE OF THE SIXTH.
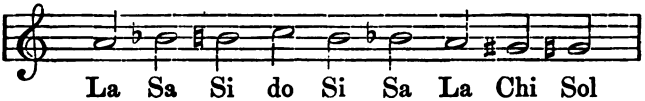
Key of C.
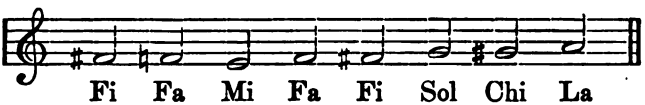




MINOR CHROMATIC SCALE OF THE SIXTH.

Key of A.
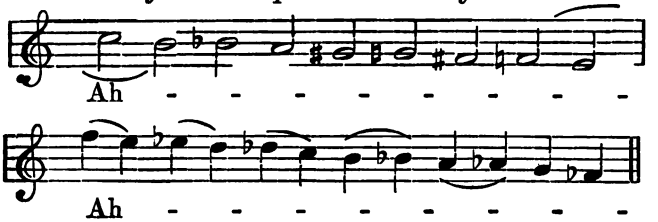




In the above scales it will be seen that there are no new syllables for the children to learn; they should, therefore, be familiar with their exact sounds, and commit them to memory.

To form a system to change the names of the Sol-fa notation for every sound occasioned by flats and sharps, would clog the scale with a change of syllables throughout, and produce a vast mutation of words, which might become puzzling to young minds. But the Sol-fa notation was never intended to contend with flats and sharps; for where there is an abundance of

semitones, the mutation of words is ridiculous. The scholars should now commit to memory the sounds, without the syllables, which are as follow:—
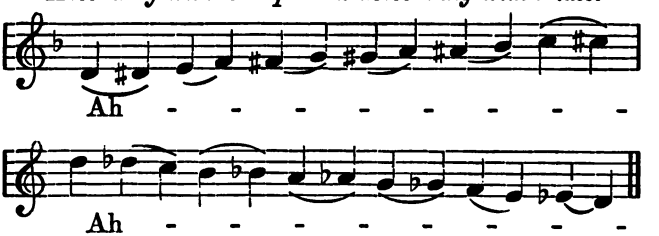
MAJOR CHROMATIC SCALE IN THE KEY OF F.

Ascending with Sharps and descending with Flats.
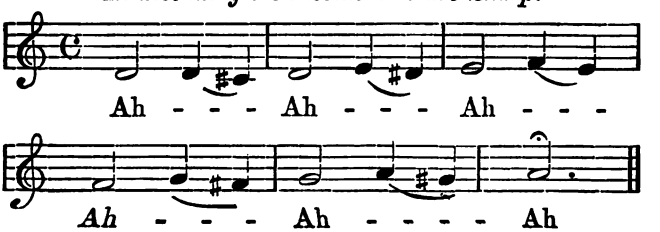


MINOR CHROMATIC SCALE IN THE KEY OF D.

Ascending with Sharps and descending with Flats.
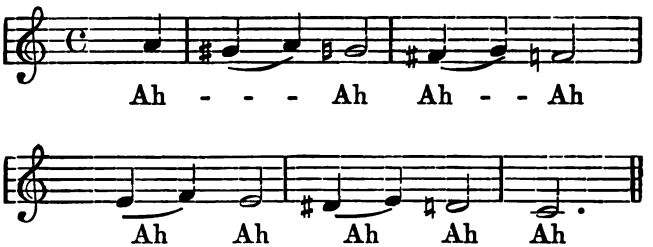


The following is an example of Accidentals:—

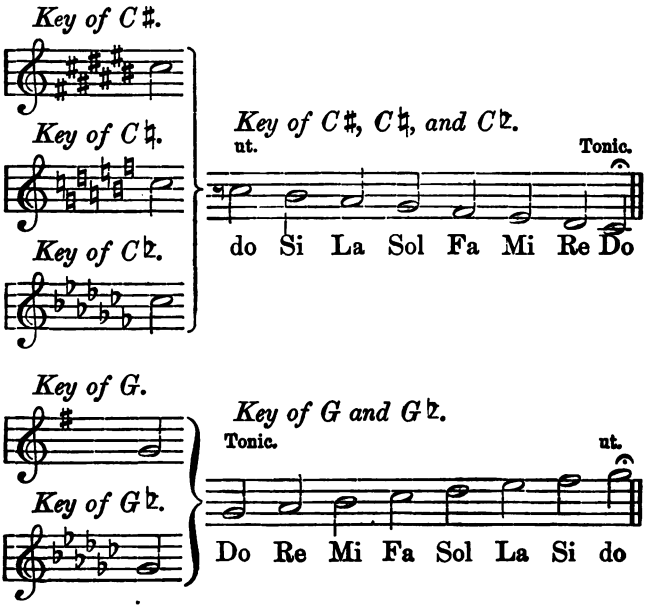
In ascending the Accidentals are Sharp.

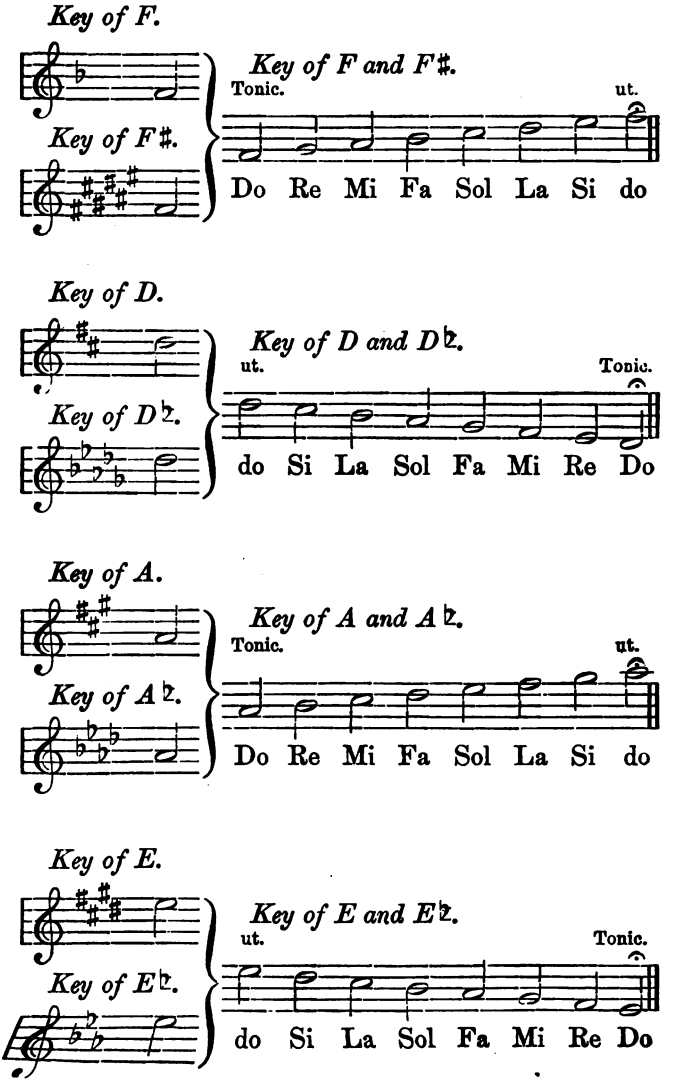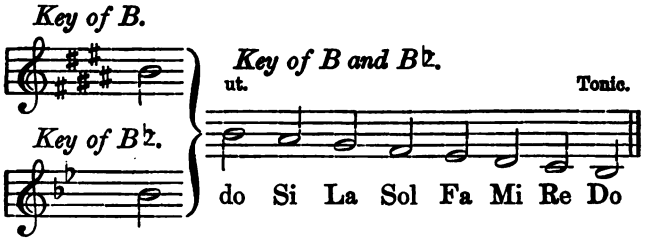


In descending the Naturals have the effect of Flats.



The following Examples are meant to simplify the reading in different keys. There are three distinct keys in C, namely—C ♯, C ♮, and C ♭, which may be read as one and the same, Accidentals excepted.

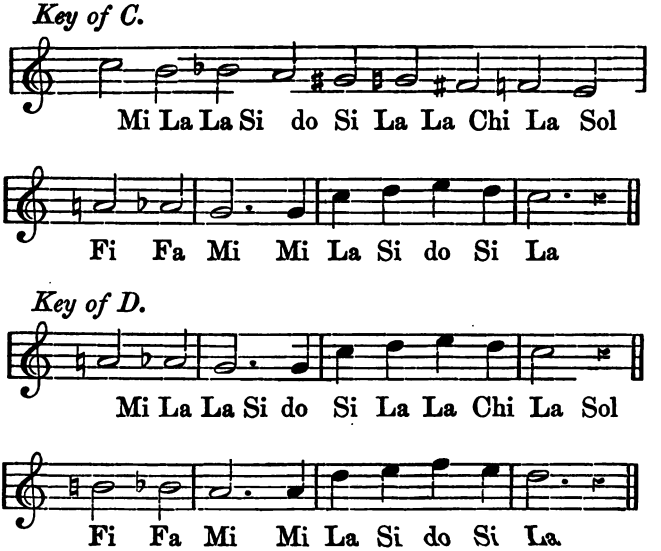



Key of F.
Key of F♯.
Key of F and F♯.
Tonic.
ut.
Do Re Mi Fa Sol La Si do
Key of D.
Key of D♭.
Key of D and D♭.
ut.
Tonic.
do Si La Sol Fa Mi Re Do
Key of A.
Key of A♭.
Key of A and A♭.
Tonic.
ut.
Do Re Mi Fa Sol La Si do
Key of E.
Key of E♭.
Key of E and E♭.
ut.
Tonic.
do Si La Sol Fa Mi Re Do
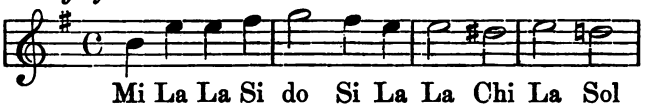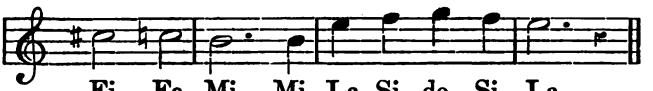


It will be seen in the above Examples that the seven Diatonic Scales comprehend the intervals of all Major Keys. The Relative Minor, which is fixed on the sixth of each scale, may be studied on the same principle.

THE SEVEN MINOR KEYS.
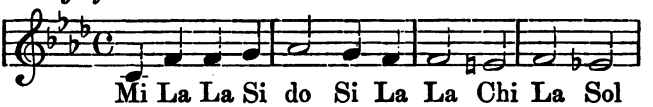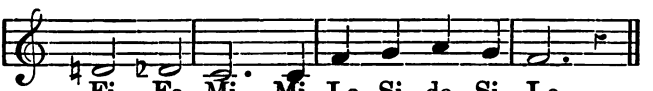


Key of E.



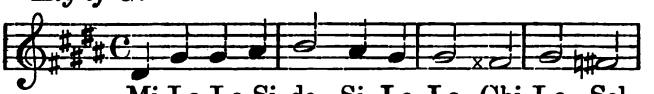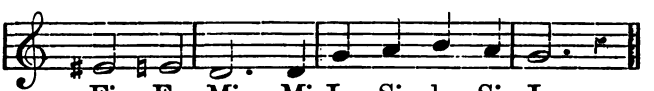


Key of F.



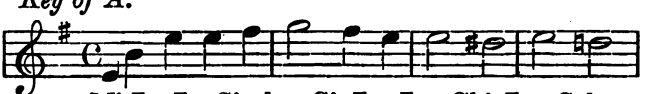


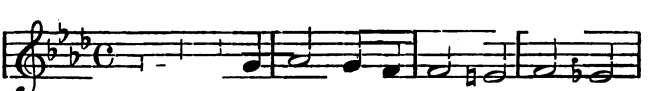
Key of G.
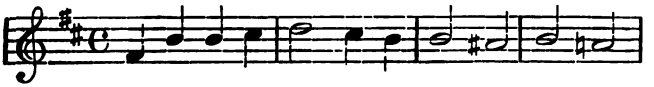




Key of A.
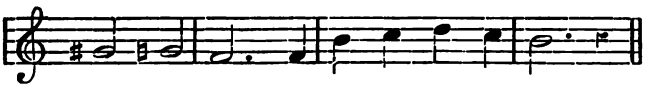




Key of B.



Mi La La Si do Si La La Chi La Sol
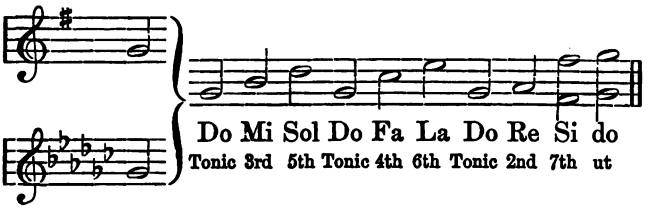


Fi Fa Mi Mi La Si do Si La

In giving exercises in duets, simplicity is studied. The shorter and clearer the rules are towards attaining any art, the more reasonable will it appear, and be studied more. Superfluous intricate rules strike at the root of ingenuity, by discouraging intelligent persons from pursuing that which seems unintelligible.
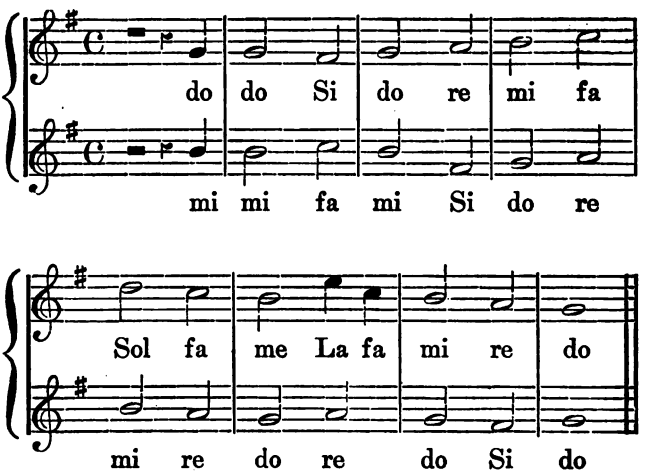
All the foregoing examples of this work will be introduced in the following duets, leading the scholars on by easy stages.

Major Diatonic Interval, in the Key of G and G♭.
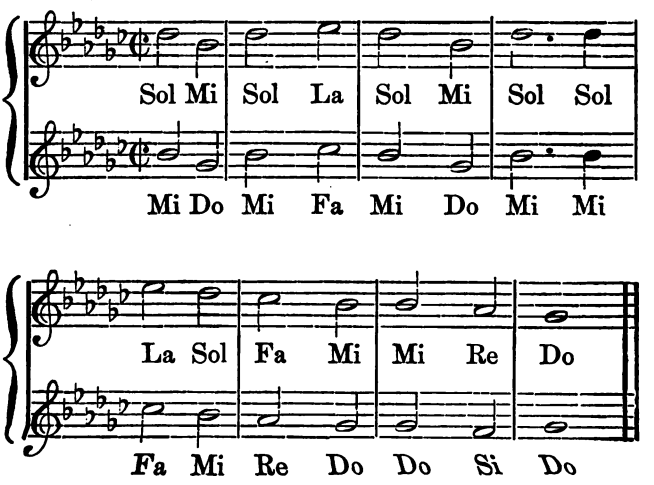


The scholars should practise the above before commencing the duets.
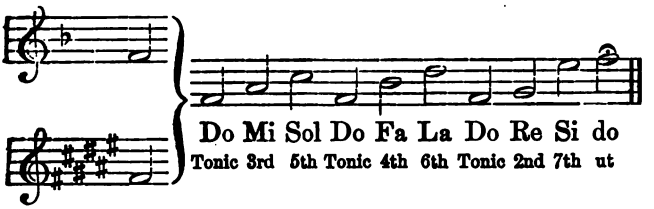
Key of G. Andante.
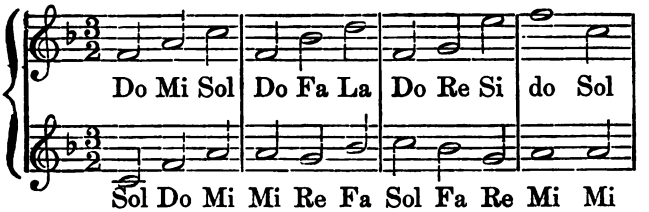


Key of G♭.
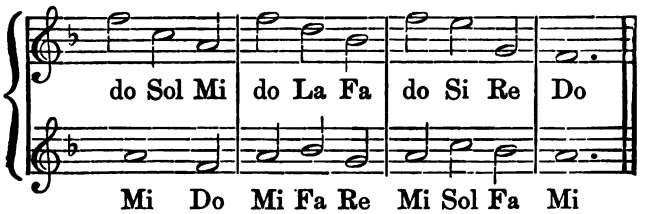


Major Diatonic Interval, in the Keys of F and F♯.
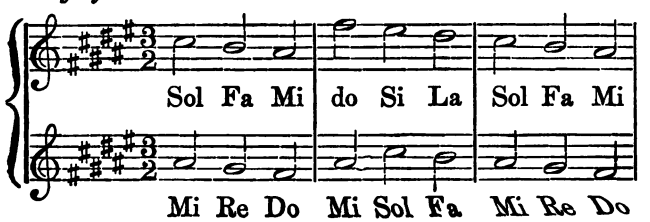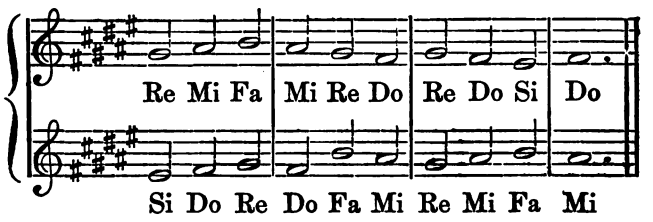


Key of F.



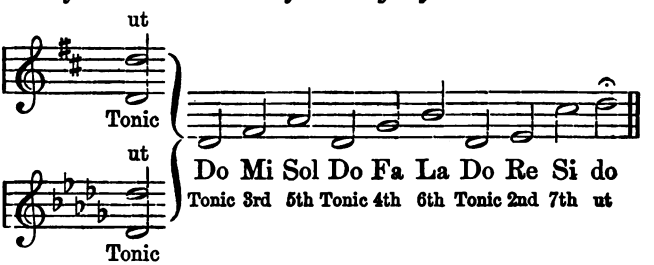


Key of F♯.
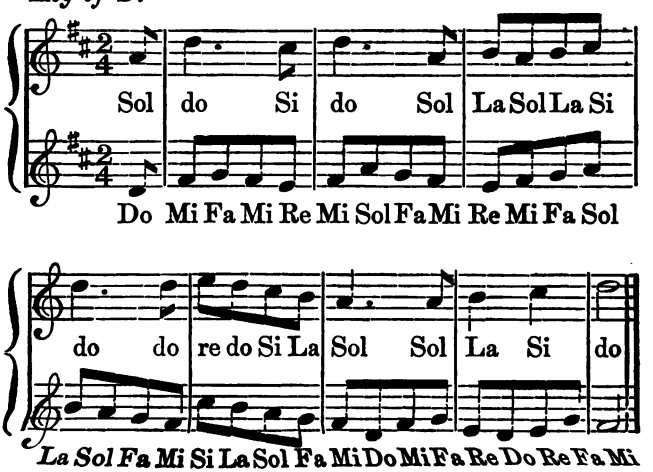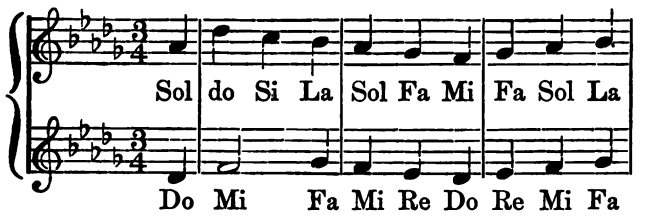




Major Diatonic Scale of the Keys of D and D♭.
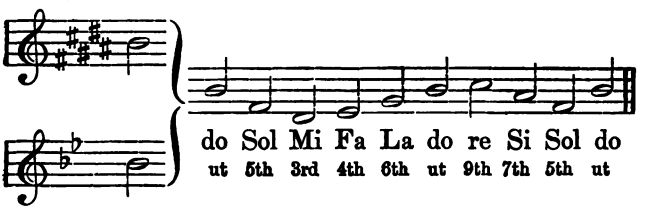


Key of D.
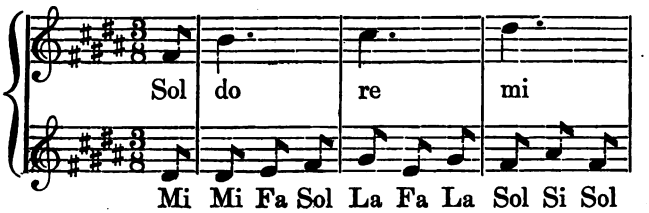


Key of D♭.
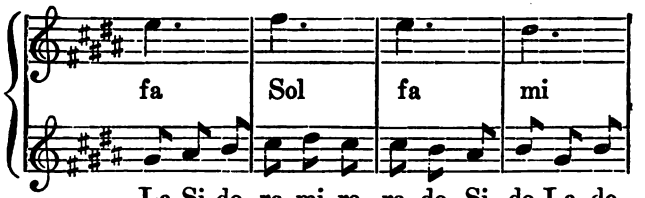


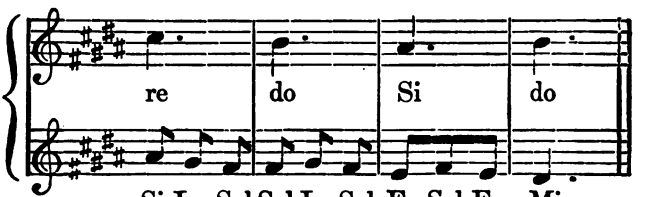
Major Diatonic Scale of the Keys of B and B♭.
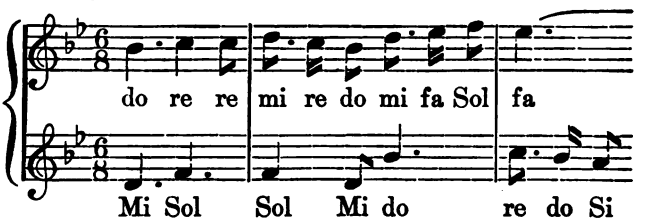


Key of B.
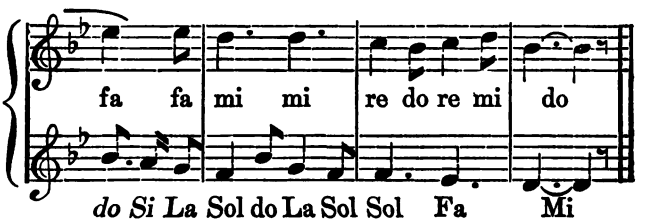



fa Sol fa mi
La Si do re mi re re do Si do La do
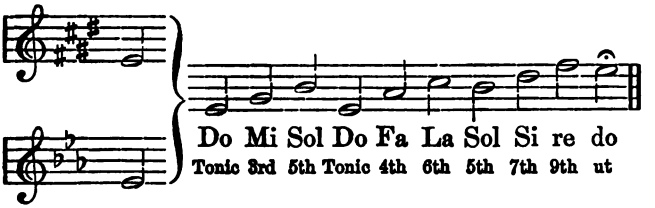

re do Si do
Si La Sol Sol La Sol Fa Sol Fa Mi

Key of B♭.
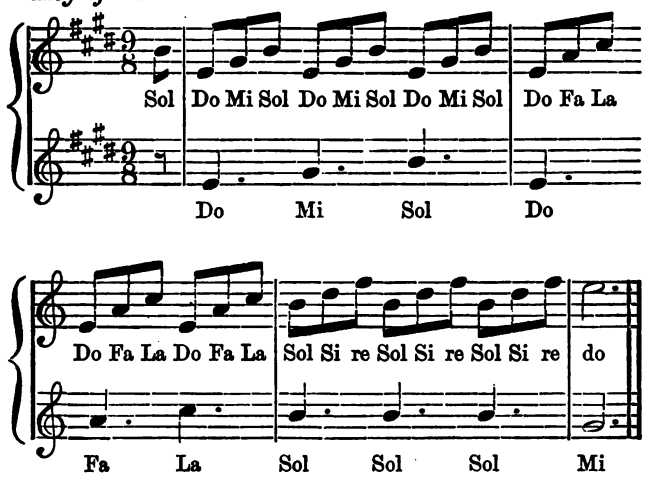

do re re mi re do mi fa Sol fa
Mi Sol Sol Mi do re do Si


fa fa mi mi re do re mi do
do Si La Sol do La Sol Sol Fa Mi
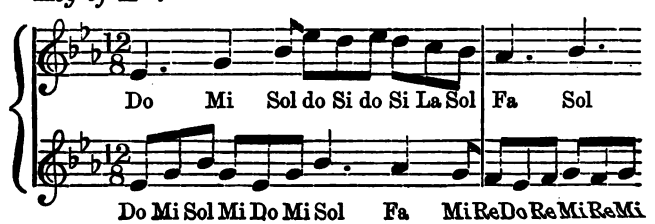
Major Diatonic Scale of the Keys of E and E♭.
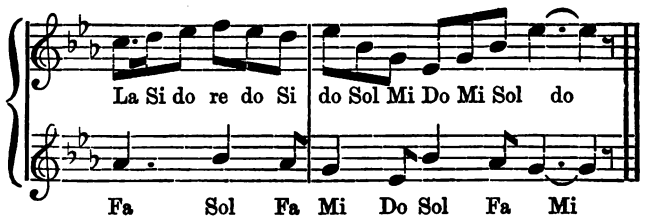


Key of E.
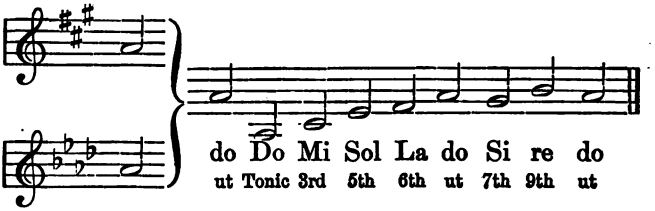


Key of E♭.
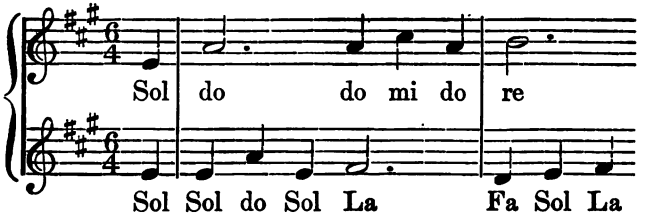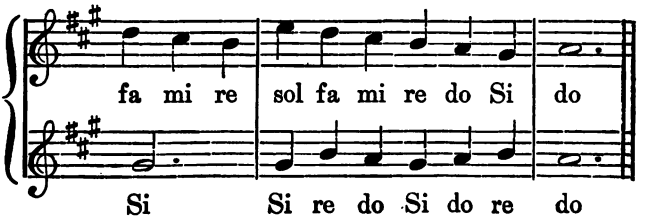




Diatonic Scale of the Keys of A and A♭.
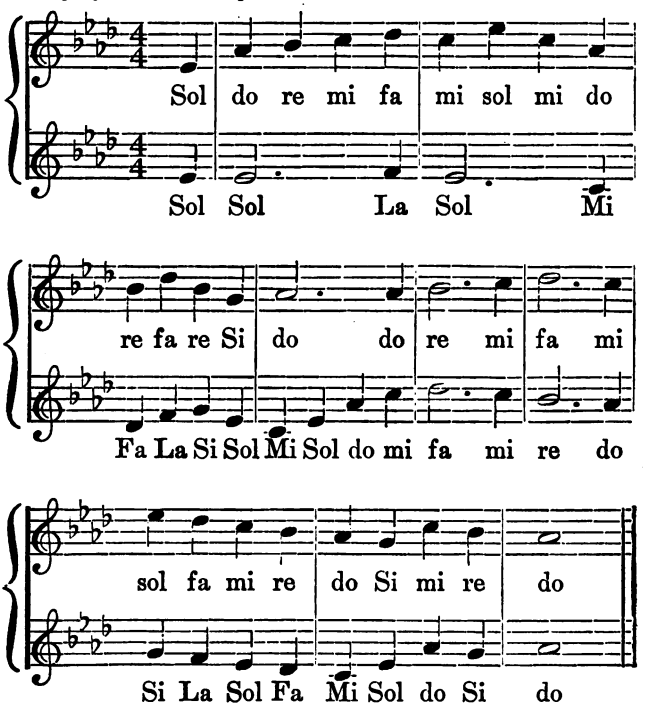


Key of A. Allegretto.
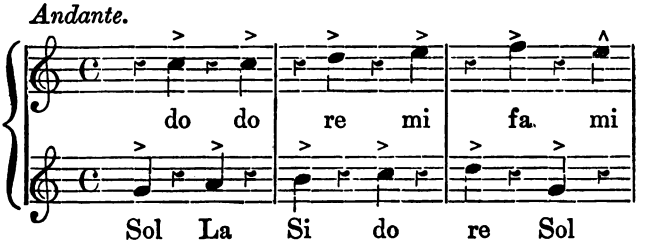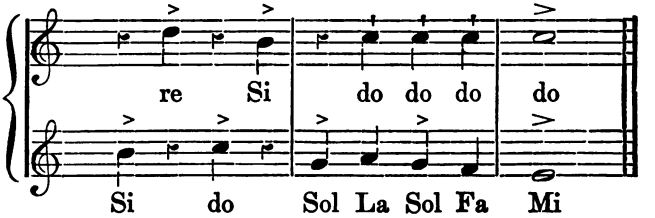




Key of A♭. Allegro.
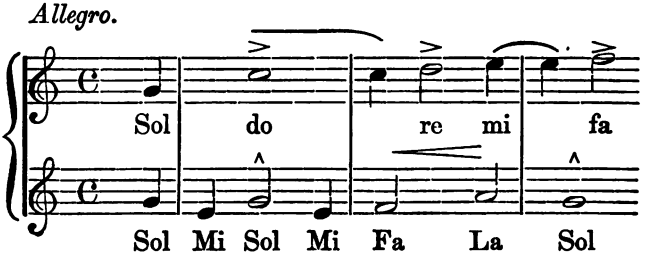


SYNCOPATION.

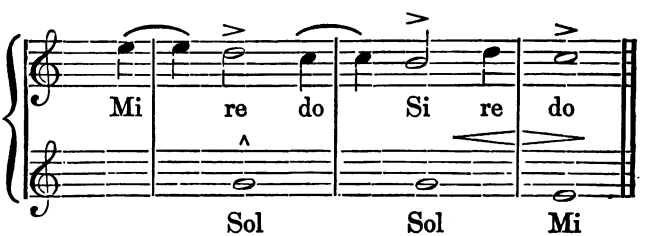
Andante.
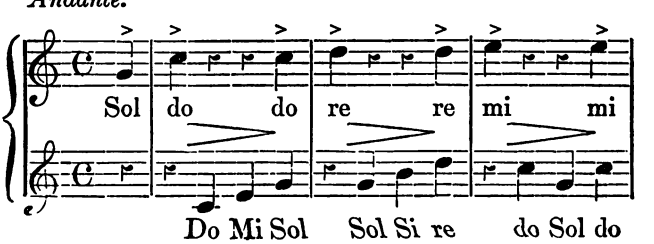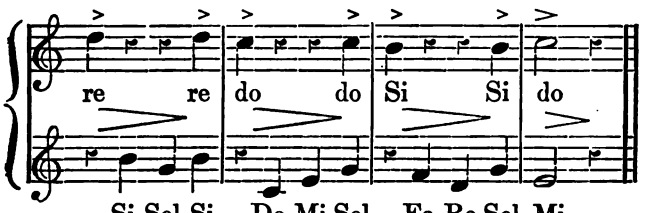




Allegro.



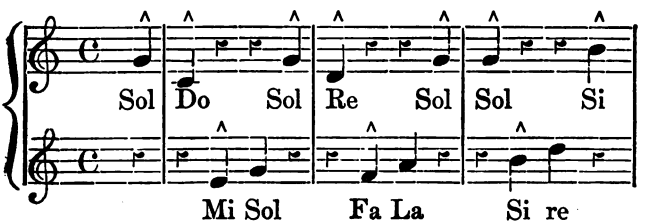


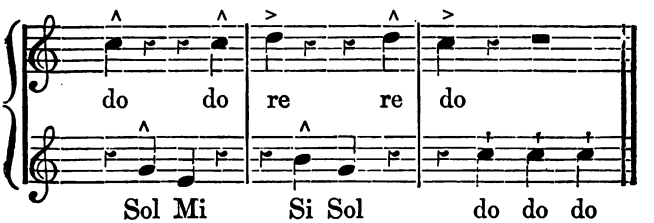
Andante.
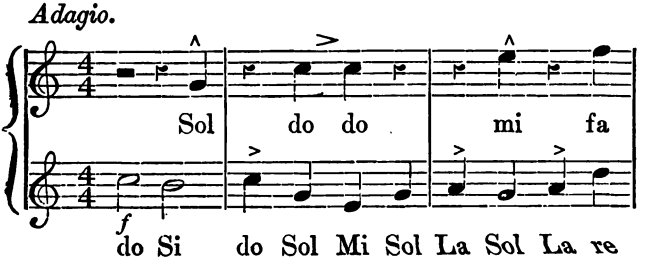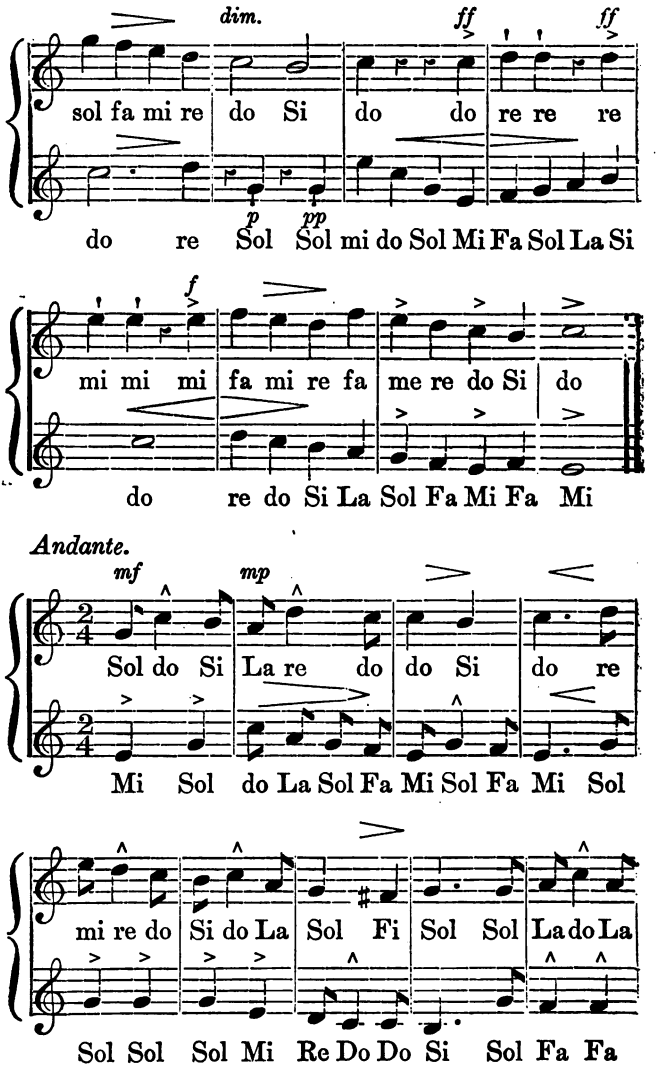




Andante.
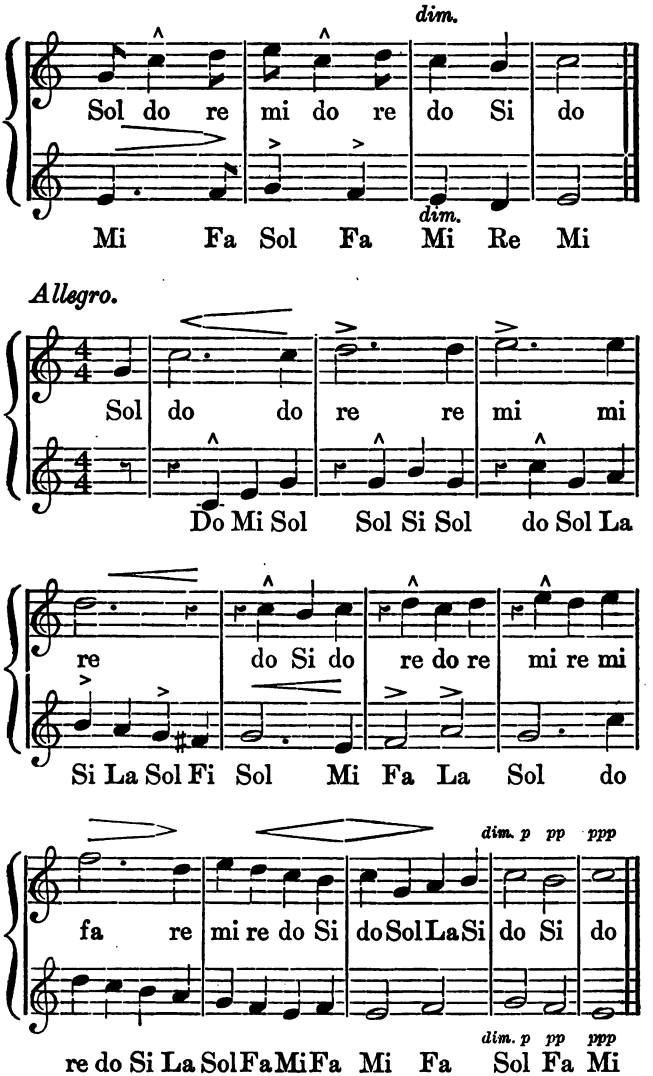


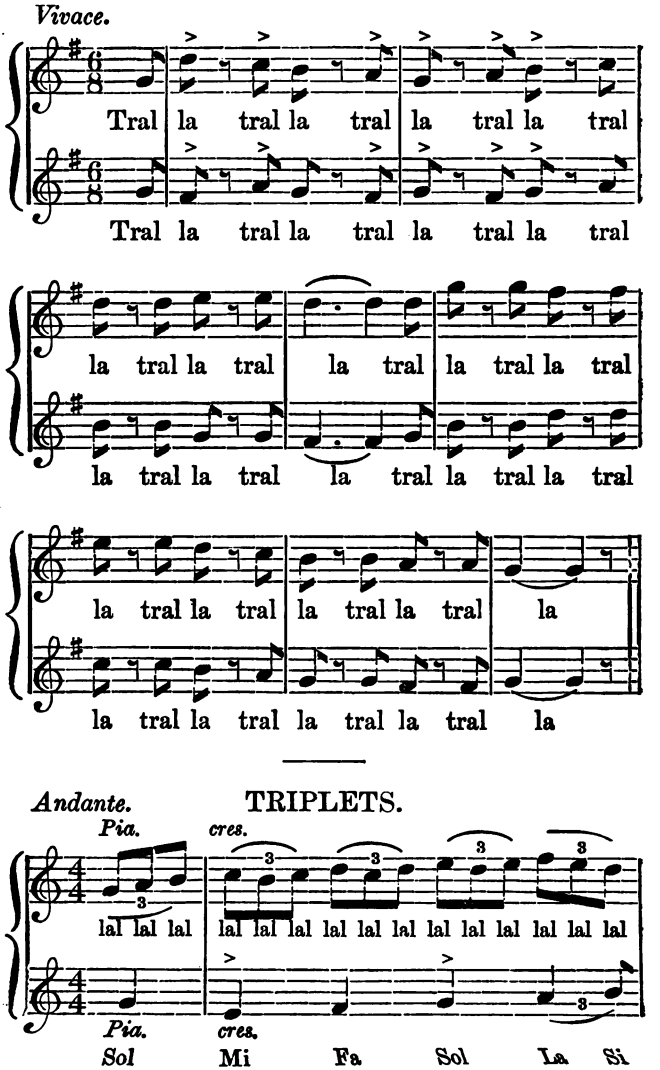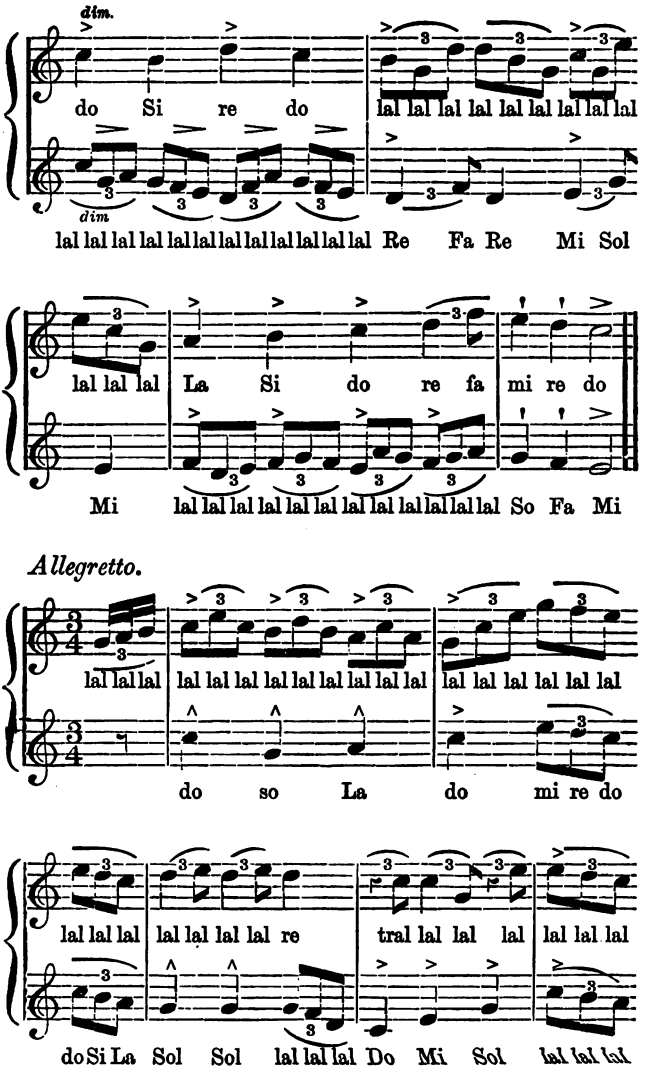


Adagio.
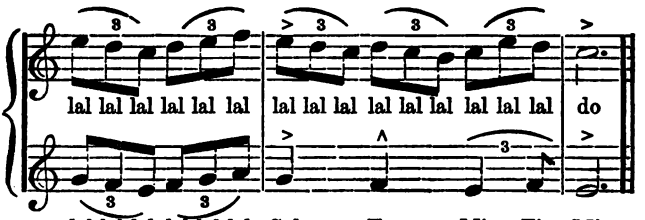



dim.
ff
ff
sol fa mi re do Si do do re re re
p pp
do re Sol Sol mi do Sol Mi Fa Sol La Si
f
mi mi mi fa mi re fa me re do Si do
do re do Si La Sol Fa Mi Fa Mi
Andante.
mf mp
Sol do Si La re do do Si do re
Mi Sol do La Sol Fa Mi Sol Fa Mi Sol
mi re do Si do La Sol Fi Sol Sol La do La
Sol Sol Sol Mi Re Do Do Si Sol Fa Fa
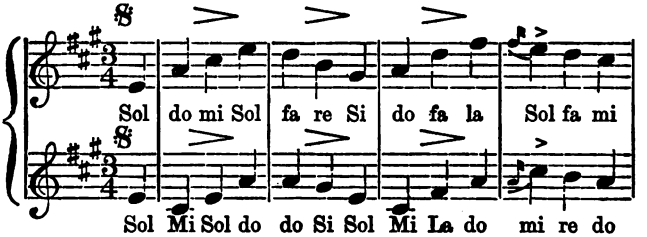

dim.
Sol do re mi do re do Si do
dim.
Mi Fa Sol Fa Mi Re Mi
Allegro.
Sol do do re re mi mi
Do Mi Sol Sol Si Sol do Sol La
re do Si do re do re mi re mi
Si La Sol Fi Sol Mi Fa La Sol do
dim. p pp ppp
fa re mi re do Si do Sol La Si do Si do
dim. p pp ppp
re do Si La Sol Fa Mi Fa Mi Fa Sol Fa Mi
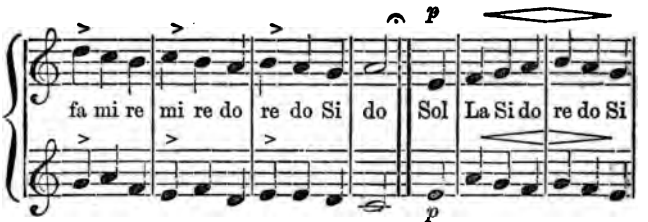

Vivace.
Tral la tral la tral la tral la tral
Tral la tral la tral la tral la tral
la tral la tral la tral la tral la tral
la tral la tral la tral la tral la tral
la tral la tral la tral la tral la
la tral la tral la tral la tral la
TRIPLETS.
Andante.
Pia.
cres.
lal lal lal lal lal lal lal lal lal lal lal lal
Pia.
cres.
Sol Mi Fa Sol La Si
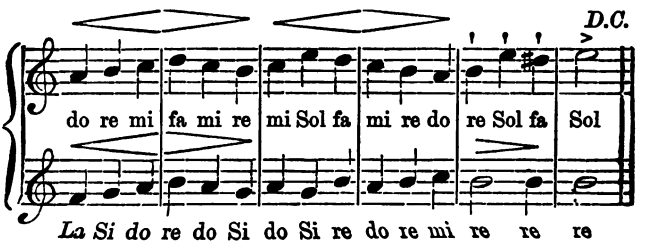

dim.
do Si re do
lal lal lal lal lal lal lal lal lal lal
dim
lal lal lal lal lal lal lal lal lal lal lal Re Fa Re Mi Sol
lal lal lal La Si do re fa mi re do
Mi lal lal lal lal lal lal lal lal lal lal lal lal So Fa Mi
Allegretto.
lal lal lal lal lal lal lal lal lal lal lal lal lal lal lal lal
do so La do mi re do
lal lal lal lal lal lal re tral lal lal lal lal lal lal
do Si La Sol Sol lal lal lal Do Mi Sol lal lal lal


lal lal lal lal lal lal lal lal lal lal lal lal lal do
lal lal lal lal lal lal Sol Fa Mi Fi Mi
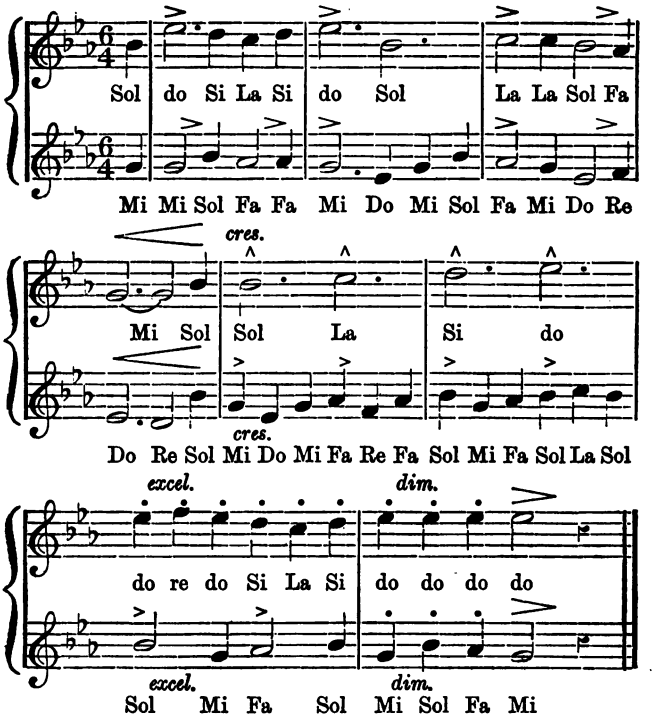
Andante.


Sol do mi Sol fa re Si do fa la Sol fa mi
Sol Mi Sol do do Si Sol Mi La do mi re do


fa mi re mi re do re do Si do Sol La Si do re do Si
Si do La Sol La Fa Sol Sol Fa Mi Sol do Si La Si La Sol
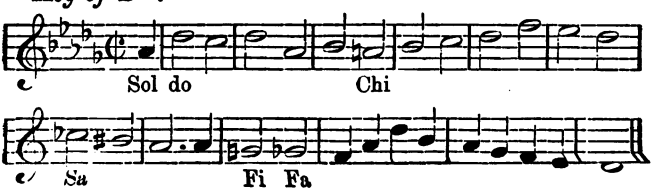

D.C.
do re mi fa mi re mi Sol fa mi re do re Sol fa Sol
La Si do re do Si do Si re do re mi re re re

Presto.
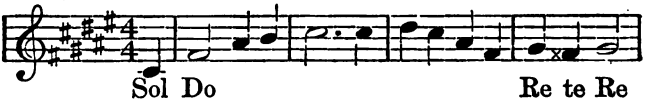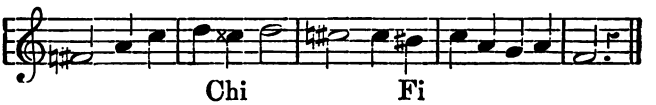


The following six Exercises are intended to help the pupil to Sol-fa the notes without syllables. The syllables to the Accidentals are used, and also those of te and ma. The te sharpens do; ma flattens mi.

Key of D♭.
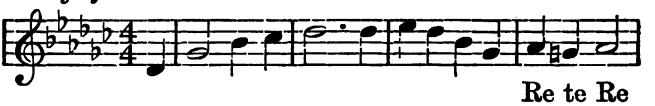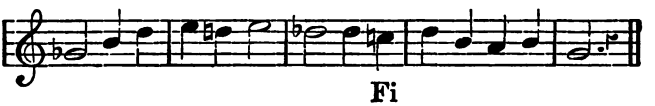


Key of F♯.
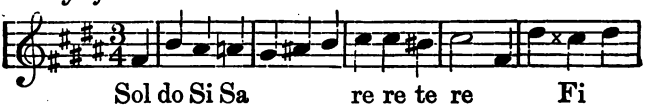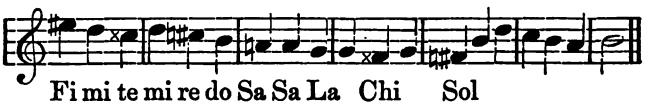




Key of G♭.
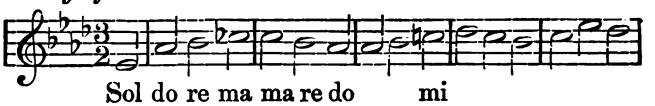




Key of B.
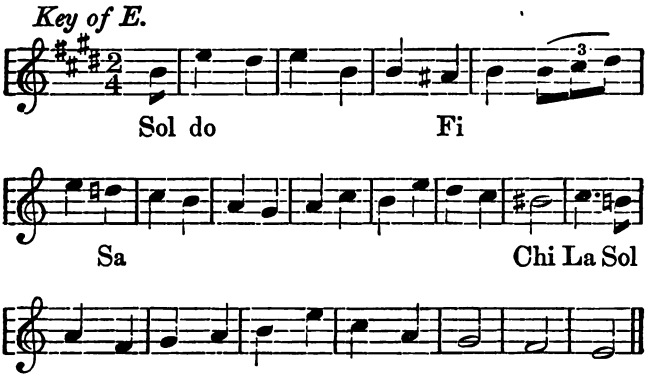




Key of A ♭.

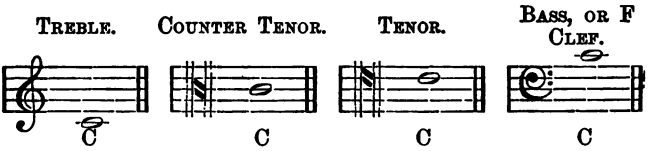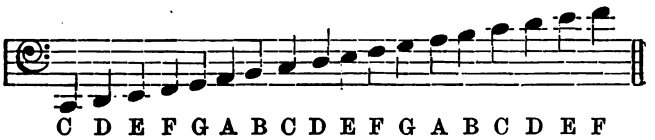






The four following Clefs—namely, the Treble, Counter Tenor, Tenor, and Bass—represent the C of each Clef. Through the medium of the Clefs the same tones are produced.

EXAMPLE.
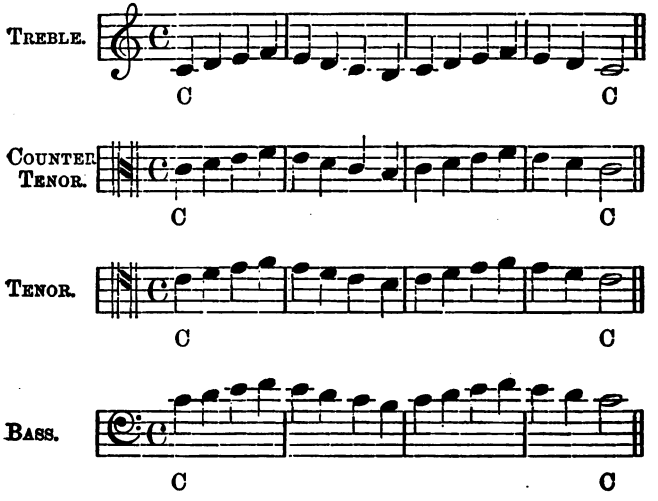


The Tenor, or Movable Clef, gives the name of C to the line it is placed upon.

ALPHABETICAL NAMES OF NOTES IN BASS CLEF.
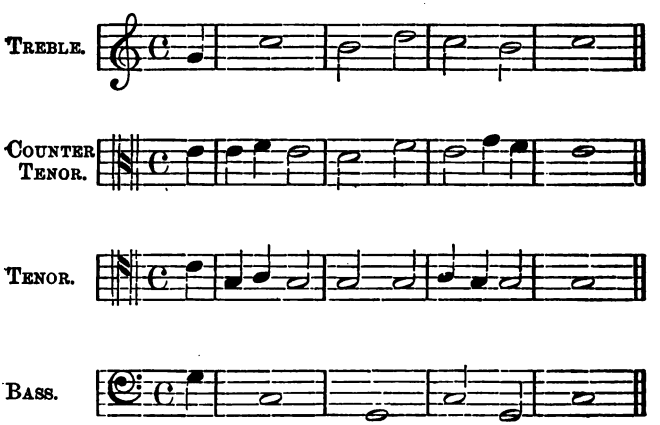


Example of the Four Clefs in Unison.

Key of C.
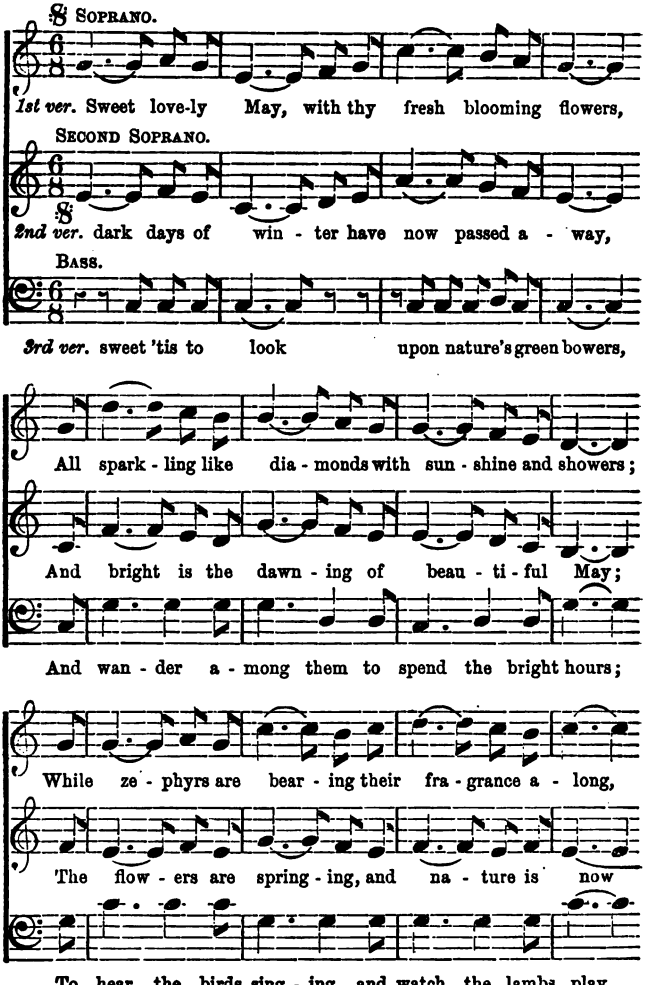


Common Cords in the Key of C.
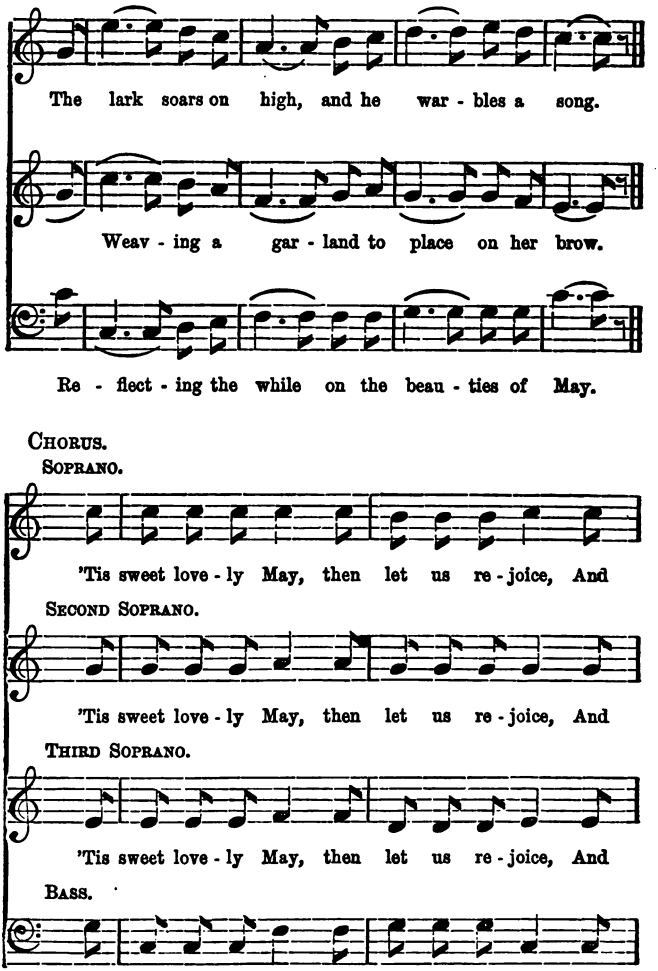


SWEET LOVELY MAY.
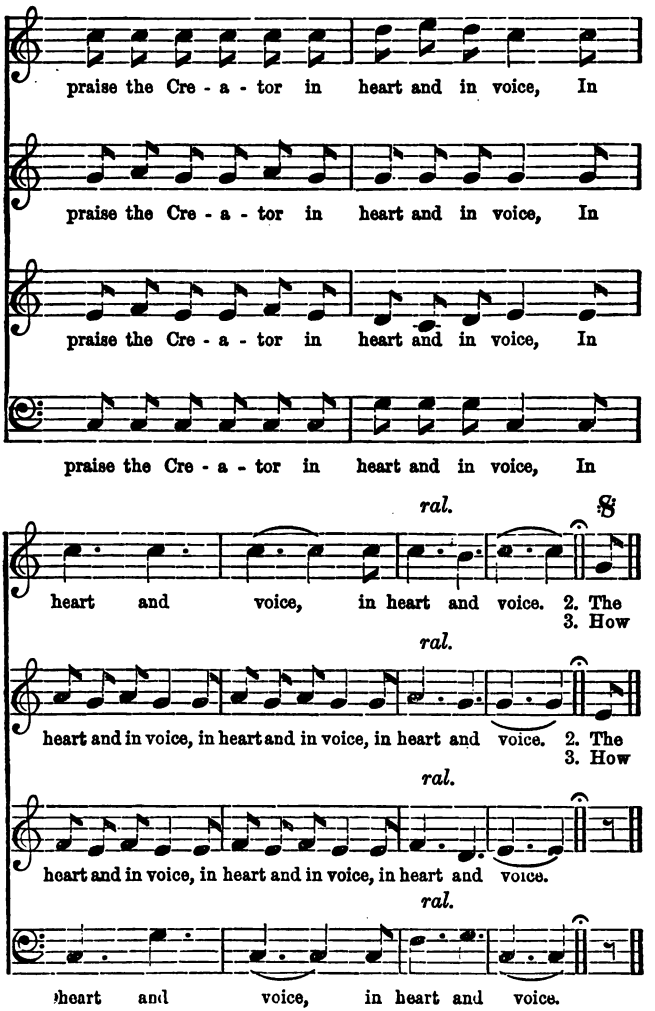
Andante. *Written and Composed by* HOLLAND HARLAND.



SWEET LOVELY MAY—CONTINUED.



SWEET LOVELY MAY—CONTINUED.



Keeping in view the primary object of this work—that of a school-book for children—simplicity has been aimed at throughout, so that they may be able to read music before leaving school. This work is not intended to enable any one to proceed without the help of a master. The intention is rather to assist the teacher, by having the rudiments at hand. Yet pupils who may be studiously inclined should profit by the assistance it is designed to give.



JAMES C. ERSKINE, PRINTER, GLASGOW.

AN ESSAY ON SINGING,

INTENDED FOR

PUPIL TEACHERS.

BEFORE I make any observation on singing, let it be understood that these instructions are not intended to enable any one to proceed without a master. "He who travels without a guide will be in danger of losing his way." The essay is meant to shew Pupil Teachers what in general to avoid, and to give them a system to teach. An unskilful person, without system, may do considerable harm.

This essay, I trust, will be of use to those whose circumstances cannot conveniently secure the assistance of an efficient master.

Vocalization is a distinct study, quite apart from Music; the former being an art, the latter only a science.

Having been taught in the Italian system by practical men, under whose tuition I studied for over six years, to which I can add thirty years of practical experience, I do not hesitate to say, that verbal tuition in vocalization may do considerable harm. My reasons for this assertion are as follow:—

In the first place, it gives a license to men who may be able to read a few bars of music in proper time, and with this may have a very good voice; circumstances of this kind often place such a man at the head of a small choir; and teaching singing, with no knowledge of the art, these men, in their ignorance, destroy many fine voices. I have been told by some of those so-called teachers, that the Tonic Sol-Fa was the art of vocalization. I admit its good qualities,

which are many; but the Tonic Sol-Fa is a science, and not the art of vocalization.

There are three distinct productions in every voice—in some voices there are four,—and unless the voice-trainer knows how to convert these productions into one, he cannot reasonably be considered a voice-trainer.

The three distinct productions are,—the natural voice, the false above, and the growling voice below; the latter production being very often mistaken for a bass voice by inexperienced teachers.

By methods varying almost with every pupil, the falsetto is brought down to mix with the natural voice; and by the same rule the growling voice is brought up to mix with the natural voice. Skilful training will combine the three, and make them one production. This is the art of voice culture; without it there can be no proficiency.

The management of the breath is an essential study in vocalization, and requires careful training; the pupil should be trained to keep breath, and by easy practice taught how to deliver it by what is termed the close tone. This practice must be kept on until a crescendo and diminuendo can be made two or three times in one breath. To accomplish this without the aid of an experienced master is an impossibility.

The Shock of the Glottis.

In reference to this I shall mention the opinion of one who has written on the subject. He informs us that the pronunciation of the letter *p* would illustrate the shock of the glottis, and that it is felt in a slight cough, and also in the words of *game* and *keep*. My opinion is that the letter *p* does not illustrate it at all.

It is felt in a slight cough; but I say it is felt clearly in a sharp laugh. The shock of the glottis is not felt in the words of *game* or *keep*. The shock is prepared in the lungs when inflated, and delivered from the larynx by the uvula, which is a small tongue projecting from the top of the throat. The words *game* or *keep* do not require that exertion.

The word *ska* is only introduced by teachers of vocalization when the pupil cannot attack the syllable of *ah;* nor can they give it to all pupils in one form. It is considered one of the extreme efforts to gain an object. Any one acting on his own opinion from a book, is very likely to cultivate a nasal sound.

From my practical experience I would say that the *s* should not be heard at all; but to substitute a *hiss* instead of *s*. Holding the hiss for two or three seconds, then suddenly open the mouth, sounding the *ka* at the same time. There are other things connected with this syllable requiring the utmost care.

Quotation from J. Curwen's *Standard Course*, page 95,—"Any one who, in the Crystal Palace or elsewhere, has heard some great artiste singing with the accompaniment of a vast chorus, must have been filled with wonder to notice how easily the artiste's voice was heard above the thousands of uncultivated voices," &c.

To illustrate this I draw the following comparison:—Place your hand flat on a table, from which place do not move it until the experiment is proved. This done, place a hazel nut under the first joint of the middle finger, then draw the finger behind the nut, and without touching the table with the finger, see how far you can send the nut from you. Place the

nut as before, bring the finger behind again, but this time let the finger touch the table with a firm grip, then with a sudden jerk hit the nut: this is a fair imitation of the shock of the glottis.

By this experiment you will see that the cultivated voice will reach every corner of the hall before the uncultivated voice can leave the platform; but the art will have cost the artiste a round sum of money and a few years' practice, before the uvula could send away the note as the finger did the nut. The art of vocalization has never been utilized by the general public, and never will, as long as they are gulled by professors who advertise to teach it in twelve lessons. I have heard some of the very finest voices in Scotland that nature could give; with an efficient school of vocalization, I do not hesitate to say that, as singers, they would soon stand at the head of the profession; but this cannot be accomplished in twelve lessons.

In reference to uncultivated voices, I would warn all those blest with a good organ never to abuse it by overtaxing its strength; when they sing let it be with half their power, so that they do not destroy the brilliancy nature has given them. If this advice is attended to, and by chance they should study the art of vocalization, there would be less to repair by the master, and time saved. A sound voice can be dealt with at once, a shattered voice must be repaired first. In conclusion, I would call the attention of those who may be blest with a good voice to take this warning, that to strain the voice is to destroy the natural development of its organ.

HOLLAND HARLAND.

